

the village

VOICE

right © 1975 Village Voice Inc. VOL. XXI No. 1 THE WEEKLY NEWSPAPER OF NEW YORK MON. JANUARY 5, 1976

50c

FACE IT, WOODY ALLEN - YOU'RE NOT A SCHLEP ANYMORE

by Vivian Gornick (P. 9)



Can a man from a small town in east Texas find happiness controlling 30 per cent of the stock of Time Inc.? You bet he can.

The Man Who Might Run Time Inc.

BY ALEXANDER COCKBURN (P. 16)

How come Carey dumped Nadjari?

BY STOKES & TRACY (P. 22)

Kirlian photography begins a revolution in biology, maybe.

BY DON ETHAN MILLER (P. 21)

Runnin' Scared cites good guys.

BY KEN AULETTA (P. 11)

Artforum goes for political criticism.

BY DAVID BOURDON (P. 64)

Beauty burdens 'Hester Street' heroine.

BY CAROL WIKARSKA (P. 88)

Western mischief: Recolonizing Africa.

BY COCKBURN & RIDGEWAY (P. 27)

VOICE BULLETIN BOARD

DEADLINE: FRIDAY 5 PM 741-0010
PERSONAL \$5.50 A LINE/\$11.00 MINIMUM COMMERCIAL \$8.50 A LINE/\$17.00 MINIMUM

Bulletin Board Deadline Saturday 3:00 PM

THE GRAB BAG IS A TRUE DISCOUNT STORE IN NYC
 For funky clothes&garbs.Tops&Bottoms 2610Bwy (98&99 Sts) 10-8

TATTOOING-Spider Webb will fill all your tattooing needs.Sanitary-mod designs-brite colors-custom work-walk in or by appt.Work done in prvcy 15 min fr NYC.Tel for info 112 W.1st.Mt.Vernon, N.Y. 10550.914-699-0537

Tony's Tattoo Shgp.Rt.36,Union Bch,N.J.201-264-9600

DISCOURAGED BY THE BARS?
 Find a workshop in gay identity at the Ninth Street Center 6-11PM.7 days/wk.319 E.9th St.228-5153

QUAKER MEETING FOR WORSHIP
 All Welcome Sundays 11:00AM 2Washington Square North

LEGAL SMOKING HERBS that really work.\$6/2-\$10 Royal/VV, 167 W 21 St. NYC 10011. Dealers wanted.

Psychodrama-Open sessions-Audience participation
 Every Fri Evening 8:30PM \$4.Professional leadership at Institute for Socioteraphy,39 E.20th St.8th Flr,260-3860

HS & College Undergrad's:Participate in interesting
 Social Psych research.TC,Columbia U.Earn spare\$5,678-3 245.

**You're Looking At
The Most Original
Ads In New York**

if you've got something
unique or exciting
to announce
or you'd just like
to say goodbye to someone

**SAY IT IN THE
VOICE BULLETIN BOARD
CALL 741-0010**

YOGA SOCIETY of NY 100 W.72 St.Rm.501 799-8270
COUNTRY RETREATS 1 hr NYC OPEN ALL YR 914-783-1084

The Eulenspiegel Society is holding its post-New Year party
 Saturday,Jan 3 at 9pm at 348 W.14th Street. Admission-\$4,
 costume preferred. Weekly discussions held Wednesdays at
 7:00 at above address. 254-2144

Association for Psychotherapy:now providing low cost
 group therapy. For information: 472-0730

Jazz,Blues Collectors-Many out of print LP's, 45's.For
 free List.Crazy Rhythms,4 Newman Av,Verona NJ07044 201-239-6126

TRANSACTIONAL ANALYSIS GROUPS,(212)595-1022

DANCE & MOVEMENT THERAPY WORKSHOP
 Fran Levy,A.C.S.W.,Reg. Dance Therapist 596-9561

A WOMAN WANTED to share craft shop with artist
 Children welcome.Box 8323, VV,80 Univ Pl,NYC 10003

DOCTOR VIDEO

Superior repairs of all video equipment.Prompt, rock bottom
 priced service.Enjoy unbeatable prices on all major brands.
 Benefits from our beautifully convenient location.
 EMES: 1201 Bway, Room 605. Tel: 685-9100

Do you have bronchitis? A local Univ. Med. Center is conducting
 a study to determine the effectiveness of an over-the counter
 cough medicine.Participants required to attend the study
 center for four non-consecutive days.The study will involve
 an evaluation of your clinical condition.Info:OR 9-3200 ext. 2353-4

MAUREEN-MARIA-SUSAN

JOHN-ERIC-MONG
 WISHING YOU ALL-HEALTH-HAPPINESS & LOVE IN '76-PAT

TENNIS CLASSES-VANDERBILT RACQUET CLUB
 Grp. classes for bgnsr,intermed. & adv. students beg. Jan
 5, Feb.2. 4 wk sessn.w/just 4 stdnts insure personalized
 instr. & max. progress. Tennis racquets provided,special
 discount court rental for students,free sauna & locked
 room facils.Priv. lessons & junior classes arrangd.Some
 wkend & non-prime time. Court hours are avail.
 15 Vanderbilt Ave,Grand Central Building,3rd Flr.684-5341

N.Y. EAST INDOOR ANTIQUE & FLEA MARKET
 312E.23rd St(betw1-2Ave) 7th Great Week.80% of our
 spaces all ready rented by the mon.100% full wkends.Our
 dealers make money&are still here to prove it.No lease req.
 Rent by the month,week, or weekend 777-9609.

GAY COUNSELING Tu,Wed,Th,6-10PM
 for appt: 475-0390. 61 Gramercy Park North (E.21 St)

Writers meet Writers. Read Mss,Discuss problems, make
 friends.English Pub 7 Av 56 St Sun 3:30 \$2 Francis 765-7275

New York's Fiscal Crisis,Comptroller Harrison Goldin &
 others.8PM, January 7,Wagner School,220 E.76 st.Adm Free

THE VILLAGE LIGHT OPERA GROUP invites new members to
 sing,act,dance,sew costumes,build & paint sets & work
 in box office for lavish non-profit spring musical
 revival "The New Moon"by Romberg.VLOG is a well
 established actors social organization where everyone
 takes pride in creating a show with hi quality performance
 & production standards.For info:day 722-1285 eves
 628-7134 (keep trying).

Lose Weight,5-15 lbs,first wk!Enjoy wine,Pasta Chocolate
 Alcoholic Bev,the holiday.Diet Control Center inf. 535-9105

WORKSHOP: THE IRRESPONSIBLE SELF
 natal therapy institute, 988-6617

GESTALT, NONVERBAL, ANALYTIC GROUPS, 831-7576

STOP SMOKING IN FIVE DAYS.No Hypnosis or large groups.
 Write ups:NY Mag,NY Times,Vogue,etc.477-4021 AM free intrvw.

BIORHYTHM CALCULATORS. Predict your Ups and Downs.
 Send complete birthdate -\$2.00/ Lovers Model also
 forecasts compatible times -both birthdates, \$3.00.
 BIO Calendar, Dept. M, Box 6604, Carmel, CA 93921

Body Awareness-an Identity House workshop for Gay & Bisexual
 Men 8 Wednesdays 6-8:30PM starting Jan 7. Suggested
 contribution \$60. To reserve your space call/write
 Identity House 544 6th Ave. 243-8181

MY DEAREST T.J.,
 Have a very, very happy birthday. Love always, Ray

LIS-THE BEST OF EST, TM, GESTALT,ZEN
PRIMAL.FULL WEEKEND,\$55. 473-6287

MARILYN W. Love Growth and Happiness in the New Year
 My nose is wide open -Frank G.

HOLISTIC THERAPY-Learn to have your feelings
 in & out the Therapist's office. You are a **WHOLE**
 Being, not just fragments. Call: 674-6542.

Theatre New Year's Eve Party.Exciting,interesting people
 \$1.50. 8PM on Dancing. 17 W.20th St. 675-5721.

Do you have questions about sexual etiquette or dating no
 matter how far out?Twenty-five dollar prize for best
 question. Write Box 8334 VV 80 Univ Place NYC 10003.

TRY A NEW DYNAMIC-Get involved.Play the Synanon
 game.Open house Sat nite 8-11PM,338 W.84 St, 877-2912

IDENTITY HOUSE

Walk-in peer counseling for gays,lesbians,bisexuals.Sat,Sun
 Mon,6-10PM.Rap Group 2:30-5 Sat(Women)/Sun(Men)243-8181.

GAY COUNSELING Tu,Wed,Th,6-10PM
 for appt: 475-0390. 61 Gramercy Park North (E.21 St)

YOU CAN LEARN TO IMPROVISE BY PLAYING THEATER GAMES
 at the Geo.Morrison Studio.Begin Feb.3.No experience needed.
 Recommended by NY Magazine.Brochure:594-2614 or write 212W29St

LOSE WEIGHT FAST - NATURALLY - SAFELY
 10-20lbs.per wk.Supervised diet or fasting at Berkshire Manor,
 Copake,NY.212-769-8089 or 518-329-1228.Minimum 1 week \$135.

Singles, Experince a Caribbean Festival. Live Music/
 Entertainment, dancing, island refreshments, film.
 Celebrate Le Lo Lai in Puerto Rico. Monday, January 5th
 Temple Shaaray Tefila, 79th & 2nd, 7:30PM Contrib \$3

MUTONILOVES MORONY BONES FOREVER

EST

WHY & WHEN IT WORKS 722-6323

Lec-"Building Thought Forms" by Pat O'Leary, School
 of Occult,Arts&Sciences,310 E65thSt #2E 1/4.8PM\$2.50 Adm.

BE IN TOUCH WITH THE 1/3 OF YOUR LIFE
 Spent in sleep.Recall Dreams Free! SLEEPLAB 690-6602

WOODBINE-A CTR FOR PRIMAL LIVING IN NY

Real & Complete primal process based on our therapy
 & training at Janov's Primal Institute.Inquire Woodbine
 POB 675 Woodstock NY12498,914-679-7244, (212)255-4392

Small Group Workshop for Dieters -New Approach
 260-3860 (after 1pm)

GAY WOMEN'S ALTERNATIVE-WED.DEC.31-9:00PM

NEW YEAR'S With The NIGHTSHADE

Enjoy! Music,Dancing,Refreshments...(Don.\$5)
 Universalist Church 4 West 76th St.(CPW)532-8669

ANTIQUES & MEMORABILIA SHOW SUN. JAN 25, 1976

10AM-5PM at the McAlpin Hotel, 34th St & Broadway NYC.
 Over 60 dealers, great variety. Dealer info: 799-9517.

TOM IN ROCHESTER-LET'S TALK AGAIN. HOW ABOUT THE
SAME PLACE ON NEW YEARS?PLEASE LET ME KNOW.JERRY
FROM N.C.

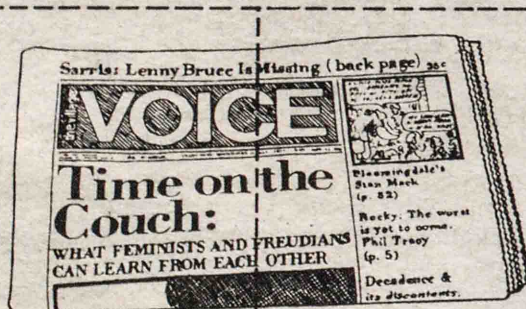
ADVERTISE ON T-SHIRTS

3 doz. min. Member B.B.B. GALE GRAPHICS 740-9300

You're Paying Double for Almost Everything Else— Why Not Buy Us for Half Price?

If you just paid 50¢ on the newsstand for this
 copy of *The Village Voice*, you've missed a chance
 to get it for exactly half price . . . 25¢. We'll let you
 subscribe for the next 36 weeks at \$9. Or save even
 more by ordering 44 weeks at \$11.

It's the same new *Voice* you're holding in your
 hands. Same because it still features the muck-
 raking of Jack Newfield and Mary Nichols, the
 outrageous sexual politics of Jill Johnston, the hi-
 larious satires of Jules Feiffer, the skeptical press



probing of Alexander Cockburn, the passionate
 film criticism of Andrew Sarris. And new because
 it's all presented in a simple, easy-to-read format,
 with numerous new features and services.

So in order to give you a chance to get to know
 the new *Voice* even better, we're giving you the
 chance to get the new *Voice* even cheaper. When
 the price of everything else is going higher and
 higher, how many chances do you get to buy
 something for only half price?

**Save
\$9.00**

Half-Price Offer

36 weeks only \$9

Save a full 50 % from the cover price

TO: The Village Voice
 P.O. Box 2975, Boulder, Colo. 80302

Yes, send me 36 weeks of The Village Voice at half price.

Name

PLEASE PRINT

Address

Apt. #

City

State

Zip

Enclosed is my ☐ check ☐ money order

5154

Half-Price Offer

44 weeks only \$11

Save a full 50 % from the cover price

TO: The Village Voice
 P.O. Box 2975, Boulder, Colo. 80302

Yes, send me 44 weeks of The Village Voice at half price.

Name

PLEASE PRINT

Address

Apt. #

City

State

Zip

Enclosed is my ☐ check ☐ money order

5155

**Save
\$11.00**

SOREL

YOU MUST STOP BROODING ABOUT THESE
ALLEGATIONS AGAINST PRESIDENT KENNEDY...
AFTER ALL, YOUR EMINENCE,
THERE IS NO EVIDENCE TO SUGGEST
HE WAS PRACTICING UNNATURAL
METHODS OF BIRTH CONTROL.



CONTENTS

ISSUES & IDEAS

- 9 —FACE IT, WOODY ALLEN, YOU'RE NOT A SCHLEP ANYMORE—Our author finds Allen much better looking offscreen than his anxious and unkempt movie image projects. (Vivian Gornick)
- 13 —A BROOKLYN CATHOLIC EDUCATION: FREER THAN EVER—BUT IS IT BETTER?—The system is in trouble, situated as it is in the midst of a changing church. (Robert Murphy)
- 21 —KIRLIAN PHOTOGRAPHY: START OF A REVOLUTION IN BIOLOGY?—The high voltage photographic process renders unseen dynamics visible. Just what does it see? (Don Ethan Miller)
- 22 —HOW COME CAREY DUMPED NADJARI?—It may be a question of honesty. (Geoffrey Stokes and Phil Tracy)
- 29 —MEDIA ART: BUY IT—BUT —Commercial art for sale: Will it do for your wall what it did for the magazine? (Jon Carroll)
- 33 —UNEMPLOYED EDITORS STALK A WEST SIDE BAR—Wednesday lunches offer guest lecturers, a bit of lore, and lots of vicious gossip. (Alice Turner)

ARTS & ARTISTS

- 88 —TWYLA THARP BRINGS THE WIGGLE TO BALLET—Tharp's new work is the jewel of the American Ballet Theatre. (Nancy Goldner)
- 88 —BEAUTY IS A BURDEN FOR CAROL KANE—The heroine of 'Hester Street' decided to chuck the Madonna image but found it wasn't easy. (Carol Wikarska)

DEPARTMENTS

- | | | |
|---------------------------------|-----------------------------------|---|
| 34 —ALTERNATE CURRENTS (Tucker) | 62 —DANCE (Jowitt) | 24 —SCENES (Smith & Van der Horst) |
| 64 —ART (Bourdon) | 77 —FILMS (Sarris/Haskell) | 28 —SCOOP |
| 55 —BELL TELLS (Bell) | 30 —HENTOFF | 27 —SURPLUS VALUE (Cockburn & Ridgeway) |
| 33 —BOOKS (Turner/Rinzler) | 60 —MUSIC (Kerner/Johnson) | 82 —TALKING FURNITURE (Wolcott) |
| 44 —CENTERFOLD | 16 —PRESS CLIPS (Cockburn) | 71 —THEATRE (Wetzsteon/Sainer/Feingold) |
| 35 —CLASSIFIED | 57 —RIFFS (Maslin/Crouch/Giddins) | |
| | 11 —RUNNIN' SCARED (Auletta) | |

VOICE CARTOONS: Sorel (P. 3), Feiffer (P. 4), Mack (P. 6), Stevenson (P. 14), Brown (P. 57)

LETTERS

Ode Before Their Time

Dear Editor:

Isn't your ode, your swooning farewell ode to the Macho Kid (Voice, December 15), a bit premature?

Or are "Pete," "Otto," "Ken," "Arthur," "Dick," "Jack," "Geoffrey," "Paul," "Eliot," "Cliff," "Jerry," and "Jon" just pen-name disguises for a new all-female cast of Voice writers?

—Janine Canan
Tudor City Place

Champion Macho

Dear Editor:

Pete Hamill's article on "A Farewell to Machismo" (Voice, December 15) fails to mention that Norman Mailer claimed Hemingway's vacant title, only to be knocked out in a 15 rounder by the reigning champ, Charles Bukowski.

—The Kid
East 14th Street

Short Changed

Dear Editor:

Since time immemorial the American male has feared the Castrating Bitch. We rule in the realm of nightmares and secret desires. Now Petey Hamill has said "good-bye to all that" by handing over his on a newsprint platter. Under close scrutiny his don't look like much. Ho hum. I guess it's on to bigger and better things.

—C. Hoffman
Cornelia Street

Progressive Report

Dear Editor:

Just as I was reaching the point of despair with all the fainthearted twaddle going on about the Menace of Big Government I am saved (at least temporarily) by Cockburn and Ridgeway's "Beware the Myths of Politics '76" (Voice, December 22).

This should be required reading in every Democratic clubhouse from here to California (I particularly liked what they had to say about Jerry Brown) lest we who consider ourselves progressives find ourselves progressing in the wrong direction.

—Eleanor McGregor
Brooklyn

The List Complex

Dear Editor:

What the hell is so "middle-brow" about despising Communist dictatorships, calling Idi Amin a racist, sticking up for America and/or Israel in the UN, or as Solzhenitsyn did defining the horrors of the Gulag Archipelago and the naive stupidities of detente?

I share many of the views of the people on Alexander Cockburn and Jack Newfield's list of a "Military-Intellectual Complex" (Voice, December 1). I also share some of the views expressed in The Voice. Am I to suppose that I am on the shit list of left and right wingers both? In a society that is getting less tolerant and democratic I would consider it my moral obligation to get on all the ideologically inspired shit lists that I could manage and inscribe same

on toilet paper for its designated use.

One could easily suspect that if Christ delivered his Sermon on the Mount or Moses the 10 Commandments in this modern world, The Voice would inspect both for ideological purity before committing itself to a comment.

If one is committed to Thomas Jefferson's "Eternal hostility against all tyrannies over the minds of man," which would include all the bogies of Left and Right, then where the hell does one go?

The intellectual tone of The Voice shit list is barely removed from the caveman's club and the pagan's idol. Well, what the hell. If Nixon could have a shit list (much maligned with moral outrage by our pompous Left), why can't The Village Voice?

Thank God for the tolerance of my neighborhood bar of blue-collar workers which is far removed from the higher plains of intellectuals and their petty bullshit.

—Mike Lavelle
Chicago

The Plague Must Go On

Dear Editor:

I read your right-of-center chic list (Voice, December 1) and I want to thank you for publishing the names of those fighters for human freedom.

You deserve the Gulag Archipelago you are striving for in America, whether you know it or not. Unfortunately, your success would result not only in your slavery, which you would richly deserve, but the slavery of millions of decent people.

Radical Chic is a legitimate term which covers those rich s.o.b.s who live in luxury and play revolution and subversion. What you call right-of-center chic is a reaction of intelligent Americans who fear the ultraliberal-radical-utopian-totalitarian direction the country is taking.

A plague on you scoundrels. It is your blind stupidity that will save you from being cast into hell.

—Howard Keats
Hagerstown, Maryland

The Lies of Texas Are Upon You

Dear Editor:

What prompted me to write this letter was Al Reinert's article (Voice, December 22), "Why Texans Make It Big in New York." Linda Lovelace is a Yonkers girl, not a Texan as Mr. Reinert states. She grew up in Yonkers in my neighborhood and went to Catholic grammar school with my older sister. After reading something that I knew was a lie because of personal experience, I asked myself how much bullshit I must read day after day that I believe, and other people believe. I don't know who to blame; but I truly wish that writers would stop beefing up their stories with crap.

—Betsyann M. Faiella
Fifth Avenue

(Although Linda Lovelace grew up in Yonkers, she was born in Bryan, Texas. We hope this restores your faith in at least half the things you read. —Ed.)

Continued on next page

LETTERS (CONTINUED)

Continued from preceding page

Deep in the Heart of Yazoo

Dear Editor:
Al Reinert can't fool me! I don't know about Linda Lovelace or Donald Barthelme, but Willie Morris is from Yazoo, Mississippi. If Texans would learn to check their sources (I refer to Yazoo, and "North Toward Home," by Morris) we Washingtonians wouldn't need to waste our time correcting them. Morris went to the University of Texas, but started out in Yazoo.

—Barbara Berman
Washington, D.C.

East Is East & So Is West

Dear Editor:
How could Al Reinert have forgotten Texans garlanded with award-winning such as Tom Jones and Harvey Schmidt who put "The Fantasticks" on the boards . . . wonderful actor Pat Hingle . . . People magazine's news editor Hal Wingo . . . actress Bethel Leslie and her brother Warren, author of "Dallas: Public & Private," and screenwriter Jay Presson Allen. Then there are those Life journalists who made it big in New York before going to California—Tommy Thompson and John Bryson. And the women's magazine's Maggie Cousins!

—Diane Judge
East 38th Street

The Mellow Roses of Texas

Dear Editor:
I was surprised that Al Reinert's "Why Texans Make It Big In New York" (Voice, December 22) left out all the jazz musicians transplanted from the Lone Star state. Hasn't he heard Tex Allen play trumpet, Cedar Walton play piano, or Dewey Redman play sax? (Just to name a few.) Even some of the people who keep jazz going in New York City, like Bob Cooper of

Boomer's, are from Texas. The state has made a large contribution to the New York City jazz scene and these Texans are certainly doing it to it here.

—V. Weiner
Manhattan

Have Guts Will Travel

Dear Editor:
John Gabree's article "American Soldiers of Fortune Go Public" (Voice, December 8) aroused a few memories for me, having had a small passing romance with that syndrome in the pre-Vietnam War era. A most entertaining bit of reporting. However, there is something basically wrong with it. Defining courage and endurance for its own sake as heroism is a distortion of what heroism is. He asks us to "take the idea of the professional adventurer at face value," to ignore the context of the adventure and consider only the personal qualities of the adventurer. "Heroism is the only ethic; there are no good guys, no bad guys, only heroes and cowards." "Ideology aside, (here) are some gen-u-ine heroes."

How can there be heroism without a goal? Heroism is not an ethic, it is selfless service for an ethic. An eye that sees Serpico and Colonel "Mad" Mike Hoare as two sides of one coin must be morally blind. The author ridicules the "fantasy heroism" of the drunken deer hunter in search of his manhood. He is pathetic because he "lives out this adventure ritual without danger of actually killing or being killed." Quite so, but isn't the "merc" who places himself in an actual situation of "killing and being killed" to prove his manhood indulging equally in fantasy heroism? Is "manhood" to be found primarily in courage for itself or in adopting an ethic and being able to suffer for it? Like the drunken deer hunter, the subjects of the article are pathetic in their search for the hero's role, without the hero's commitment. That search can only

end in a sado-masochistic game.

The moral and ethical vacuum that we have found ourselves in the last few years has made it difficult indeed to conceive of heroism. The popular hero figure has come a long way from Gary Cooper's sheriff in "High Noon" of 1952, to the characters of Clint Eastwood, for whom the editor of "Soldiers of Fortune" seems to be auditioning. Brave perhaps, but not a hero.

—Anton Vodvarka
Jones Street

On White Knight and Black Pawns

Dear Editor:
Consider this an open letter, a statement of anger and irritation, rather than a rebuttal. No one asked me to write it and I am not an NYU administrator looking to earn an extra stripe. I am a long-time faculty member in the humanities at NYU, concerned at least as much as Geoffrey Stokes with the survival of the liberal arts at our institution (and elsewhere, for that matter), but with more accurate information at my disposal than the Voice journalist and with less of a penchant for cataclysmic conclusions ("NYU's White Knight Wears Gray Flannel," Voice, December 1).

Stokes poses the most absurd and disturbingly anti-intellectual problems: "How many cops would you trade for a medievalist? Or how many Old Icelandic scholars for a hook-and-ladder company? How many lives for a potential Bach? These questions, are more or less implied as being the sort of interrogation that the new evil genius, President John Sawhill, keeps tantalizing himself with in that fiendish mind of his. But in fact, the questions are Mr. Stokes's, not Mr. Sawhill's. To be sure, NYU's president, like any administrator running anything, is forever required to establish priorities. This was true in the salad days and it is even more true

Continued on page 6

the village VOICE

Published weekly (Monday) by The Village Voice, Inc. 80 University Place, N.Y. N.Y. 10003

Clay S. Felker
Milton Glaser
Editor-in-Chief
Design Director

Thomas B. Morgan
Judith Daniels
Gil Eisner
Editor
Managing Editor
Art Director

Senior Editors
Karen Durbin
Richard Goldstein
Ross Wetzsteon
Elliott Fremont-Smith
Jack Newfield

Associate Editors
Audrey Berman, Helena Hacker, Diane Straus

Staff Writers
Ken Auletta, Alexander Cockburn, Paul Cowan, Joe Flaherty, Vivian Gornick, Blair Sabol (West Coast Correspondent), Howard Smith, Phil Tracy, Brian Van der Horst, James Wolcott

Department Editors
Alexandra Anderson
Jon Carroll
Robert Christgau
Andrew Sarris
Burt Supree
Art
West Coast
Music
Film
Listings

Assistant Editors
Rosemary Cira (Centerfold), Roderick Mason Faber, Susan Klebanoff

Editorial Staff
Mary Margaret Goodrich, Mary Ann Lacy, Sonia Jaffe Robbins, Charles Whitin

Art Department
Robert Eisner
John MacLeod
Fred McDarragh
Sylvia Brody
Associate Director
Assistant Director
Picture Editor
Picture Research

Production
Jack Berkowitz
John Jay
Staff: Jan Bresnick, Paul Bresnick, Pegi Goodman, Steven Levi, Hal Muchnick, Ronald Plotkin
Manager
Traffic Manager

Advertising
Stephen M. Blacker
Bernard Stolar
Jack Kilger
Alberta Harbutt
Rose Ryan
Sally Benjamin
Deborah Weiner
Eckart Guehe
Associate Publisher, Marketing
Advertising Director
Classified Advertising Director
Classified Advertising Manager
Classified Consultant
Marketing Administrator
Marketing Coordinator
Research Director

Retail Ad Manager: Kenneth Marks
National Account Managers: Bob Crozier, Carol Smith, Local Account Managers: Stock Doughty, Mark Finkelstein, Jackie Rudin, Sales Representatives: Leo Adelson, Joel Berger, Mrs. Carol, Dan Horowitz, Phyllis Miller
Supervisors: John Belknap, Pat Joyce, Delphine Oravetz, Ellen Owens
Staff: Sylvia Angel, Gina Barnett, Maria Berkowitz, Toby Bellin, Lucille Bellofrow, Richard Bender, Bill Cabeche, Louis Colca, Paul Coughlin, Janna Davis, Elizabeth Faeila, Linda Fitzgerald, Danielle Fox, Vicki Francis, Robin Freed, Lea Fuhrman, Beth Glick, Keith King, Wendy Kortrey, Colette Lagoles, Arthur Lindsay, Mona Lourie, Steve Nelson, Bruce Novack, Deborah Paley, Louis Papaperpou, Mellos Papaperpou, Lynn Peterson, Jim Poett, Craig Purpura, Katie Risch, John Rommel, John Ryan, Virginia Sandelli, Bonnie Scheibman, Barbara Springer, Ron Traeger, Esther Travers, Joe Turner, Regina Wachter

Finance
William J. Ryan
William Dwyer
Supervisors: Sabina Roseman, Theresa West
Credit Managers: Steve Ettkins, Carmela Matarazzo
Staff: Jean Finley, May Jean Lee, Philip Levine, Esther Ridgely, Valerie Storer, Gail Straus, Kristine Ziek
Vice-President Finance
Controller

Circulation
David Shanks
Ken Tapper
Eileen Tracy
Karen Salerno
Gayle Weinberg
Evelyn Anderson
Director
Manager
Assistant Manager
Promotion Manager
Promotion Assistant
Circulation Assistant

Administration
Jane Maxwell
Jon Sosa
Dorothy Yule
Staff: Narong Anomasiri, Keshavan Maslak, Ramona Negron, Glenn Prine, Member Audit Bureau of Circulations
General Manager
Office Manager
Personnel Administrator

Subscription price \$15 a year in the United States and its possessions — foreign \$20
Second-class postage paid at New York, New York, and at additional mailing offices
Postmaster: Send Form 3579 to Village Voice, Box 2975, Boulder, Colorado 80302
Other mail: The Village Voice, Inc., 80 University Place, New York, New York 10003

Clay S. Felker, Chairman and Publisher/Milton Glaser, Vice-Chairman
Bartle Bull, President
Stephen M. Blacker, Vice President/Ruth Bower, Vice President
William J. Ryan, Vice-President, Finance

Editorial/Business 741-0030/Display-advertising 741-0020/Classified advertising 741-0010

Feiffer

Were you disappointed in Christmas? Yes ☒ No ☐



12-28 © 1975 MBS Feiffer

Were you more disappointed this year than last year? Yes ☒ No ☐



Would you be more or less disappointed if there were no exchange of gifts on Christmas? More ☐ Less ☒



DIST. FIELD NEWSPAPER SYNDICATE, 1975

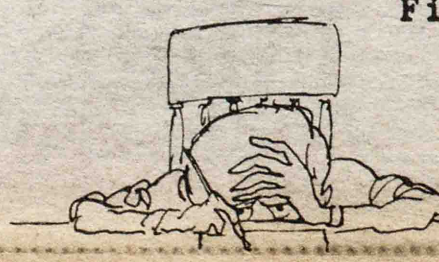
Would you be more or less disappointed if there were no family get-togethers on Christmas? More ☐ Less ☒



If so, by how much? 5% ☐ 10% ☐ 15% ☐ More? ☒



What, in your opinion, is the most appropriate way to celebrate Christmas? Hide
Fill In



"76" SPRING CLEANING SOLUTION

THE WEARHOUSE CLEANING SOLUTION
TO MAKE ROOM
FOR NEW RACKS, NEW IDEAS, AND NEW
FANTASTIC SPRING STYLES



MIX WITH JEANS, SCARFS, SWEATERS, HATS,
SHIRTS, JACKETS, SKIRTS, AND BELTS, AND SAVE...
USE BEFORE JAN.17

Jean Warehouse

CONSULT YOUR WARDROBE BEFORE USING

394 Fifth Ave., Bet. 36th & 37th Streets, NYC, Tel. 947-2256
438 Sixth Ave., Bet. 9th & 10th Streets, NYC, Tel. 677-6221
293 Third Ave., Bet. 22 & 23rd Streets, NYC, Tel. 684-6110
1258 Lexington Ave., Bet. 84th & 85th Streets, NYC, Tel. 737-8807
2020 Broadway, Bet. 69 & 70th Streets, NYC, Tel. 595-2070
2905 Broadway, Bet. 113 & 114th Streets, NYC, Tel. 850-8476

HOT STUFF

Genuine Sheepskin Coats At Cool Savings!

Here's the place to buy quality,
American made reverse sheepskin
coats. At incredible... hard-to-beat
prices. They come to you direct from
the manufacturer. In the most wanted
newest designer styles and colors. All
sizes: men, women, children. Visit
us before the snows come.



The Sheepskin Factory

360 Furman St., Brooklyn, N.Y. 11201
Brooklyn-Queens Expressway to Atlantic Ave.
exit, to Furman St. (at waterfront). Right
turn to Joralemon St., enter back of
building Joralemon St. in parking lot. IRT
subway to Boro Hall Station. Walk on
Joralemon St. to waterfront building.
Open Daily 10 - 3 PM; Sat. & Sun. till 4 PM
Phone: (212) 625-6750

LEATHER &
SHEEPSKIN
JACKETS/
COATS

JEWELRY
14K &
STERLING

12 noon - 8 SAT 12-6
43 GREENWICH AVENUE
GREENWICH VILLAGE, N.Y. YU 9-7215

FRYE

AROUND-THE-WORLD Shopping in Greenwich Village

Imports individually found from
exotic Polynesia to the South American Andes.



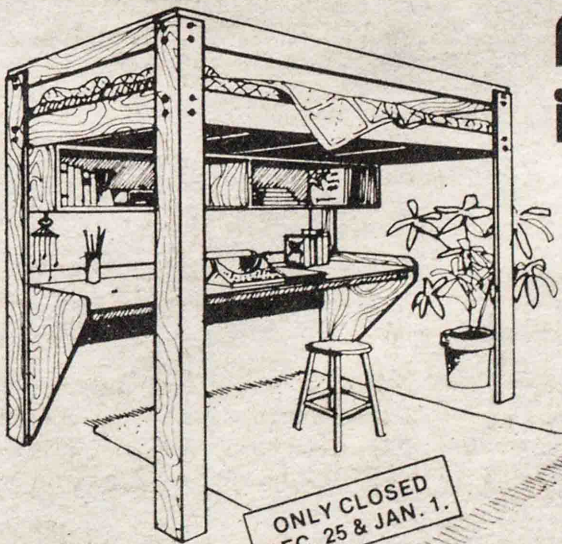
Large Alpaca selection of Bolivian Ponchos
and Poncho Skirts. Sweaters from Ecuador.
Scarves, Gloves, Socks from Turkey. Ruanas
from Colombia, Guatemalan Tapestry Tunics,
Denim Wrap-skirts, Handbags, Capes. Pana-
manian Molans and Antique Weavings. Ham-
mocks. Mainland Chinese Baskets. Silk Robes
and Weavings. Shell and coral from the South
Seas.

At INDIOS you can cross the time zone
and still be home for Dinner

INDIOS

Direct Importers

88 Christopher St. (212) 989-4488 Open 7 Days A Week
Nr. Sheridan Sq. Bet. 7th Ave & Bleecker St.



All the Comfort in Twice the Space

Comfortable firm support up top.
Comfortable height and convenient living
space underneath. That's why the rich-
looking Parsons Loft is New York's most
successful loft bed.

A solid, free-standing unit constructed of
fine hardwoods, your loft is strong and
secure. With the firm support of solid maple
under you, the mattress can never sag or
lump. You rest secure and comfortable.
And your loft is easy to get into.

Underneath you've created valuable
space. Built in Loftcraft's matching desks,
shelves, closets, even a full dinette. More
space for comfortable living, by day or night.

Now in two convenient locations.

171 Seventh Ave (at 20th) (212) 255-9048
1021 Third Ave (at 60th) (212) 753-3360
OPEN 10-8, SUNDAYS 11-5 OPEN 10-8, SUNDAYS 11-5

Write or call for more information.

Loftcraft

LETTERS (CONTINUED)

in times of diminishing resources.

Next, Mr. Stokes introduces the reader to Dr. L. Jay Oliva, now vice-president for academic planning. The article implies ambiguously that Oliva is one of the few people at NYU to have a real sense of what a university should be while insinuating that Sawhill sneakily named him to a high post bypassing many other worthies. The faculty is represented as being affronted that Oliva was now "ranked above" one of the deans. The facts are (a) Oliva "ranked above" that dean even before Sawhill came to NYU, (b) I have not met a single faculty member who has even remotely expressed or intimated such an opinion, (c) Oliva is an outstandingly able and proven academic administrator, highly regarded by those who have had any direct dealings with him, and (d) it is no more the ambition of every dean to become vice-president than it is that of every professor to become dean.

Stokes then turns his attention to President Sawhill. "Though he earned a doctorate, it is in Business Administration, not in an academic discipline." That ominous "though" is meant to make us accept the subsequent major assumption of the article, that Sawhill is turning NYU into a vocational school while selling out the liberal arts. This is what the piece is really all about, and in order to make the point strikingly, Stokes leaves out no trick in attacking Sa-

whill.

Everything written about his first few months at NYU is made to appear akin to a plot to subvert the university community. When we are told that he "has gone out of his way to meet with faculty and students," it is made to seem somehow sinister. An unnamed "tenured member of the English Department" is reported to be pondering apocalyptic thoughts: "once you disband a community of scholars, there's no rebuilding it."

The disbanding of the community of scholars is supposedly Sawhill's devilishly clever scheme for destroying the liberal arts in order to open the floodgates to subversion by "a managerial class." What drive! In his pronouncements to the university community at every level, Dr. Sawhill has unequivocally stated his commitment to the centrality of the liberal arts. Significantly, he has departed from previous NYU fiscal policy that dictated "every tub on its own bottom" and which was viewed as a particular threat by the perennially deficit-producing Arts-Science complex. The Sawhill policy proposed to have the wealthy schools help the poorer ones. In small, serious think sessions with faculty members from all schools and at all ranks, Sawhill is earnestly exploring ways of strengthening the position of the liberal arts. I have participated in some of these sessions and have come away with very positive feel-

ings. Sawhill may not have the answers, but I at least think that he has some of the questions and that he is looking for the answers.

To conclude, as Mr. Stokes does, that NYU should be left to die since saving it means no more than "that the local branch manager of Manufacturers Hanover was educated there rather than at Ohio State," is, to use a hallowed academic phrase, pure bullshit. It has nothing to do with the reality of this institution whose intellectual assets far outweigh its liabilities, an institution which has served the city and the country well for close to a century and a half, which has managed to be distinctive and even distinguished without being elitist.

A few factual matters. Item: The problems related in the article concerning the Metropolitan Studies Program are quite accurate, but they predate Sawhill by a long time. Item: The Department of Slavic Languages is not being phased out as reported by Mr. Stokes. Only the Ph.D. Program in the department. Therefore, the books being ordered for the library for that discipline are not at all some monstrous proof of mismanagement as Stokes gleefully reports.

And lastly, just to complete the picture (to give the other side, as it were!), The Voice chose to run alongside this article a short piece by a somewhat disgruntled graduate student in educational psychology. Why not pick a more satisfied

customer—there are some, you know—and most of all, why not a liberal arts student, since that's what the Stokes piece was all about? Stokes had written early in his article, "You can argue without embarrassment that NYU is a Good Thing." Thanks, Mr. Stokes. Thanks, Village Voice. With friends like you, we need no enemies.

—Thomas Bishop
Florence Gould Professor of French Literature
Chairman of the Department of French and Italian
New York University

Geoffrey Stokes replies: I am delighted that Professor Bishop shares my belief in the primacy of the liberal arts, but disturbed that his zeal had led him to misread my article. The "cops" vs. medievalist" question was nowhere implied as being Sawhill's but as being forced upon all of us by the current fiscal crisis. One can wish that it weren't so, but every dollar spent on NYU is one not spent on some other compelling social need.

I suspect that Bishop and I would come out somewhere near each other if we were the budget-makers—that each of us would subsidize the liberal arts despite their apparent inutility. I suspect, too, that we would not subsidize Mr. Whipple.

Bishop believes that Sawhill is more inclined to Bach than to Mr. Whipple. I don't. The evidence he offers are some Sawhill statements and a marginal revision in the university's fiscal policy. I would have more faith in the first had the second not been well under way prior to Sawhill's coming to NYU.

Finally, if Bishop thinks that the mere arrival of Sawhill has somehow eliminated the kind of pointless academic infighting that almost scuttled the Metropolitan Studies Program, then I can only suggest that in his readings in Voltaire, he has been paying far too much attention to Dr. Pangloss.

Blarney Stokes

Dear Editor:
Your reviewer, Geoffrey Stokes, claims to be close to the Irish movement, whether by blood or what's in it I don't know, and that close perspective engenders ambivalent feelings in his Gaelic soul toward the Irish Revolution and somehow similarly the wonderful Irish musical ensemble the Chieftains (Voice, December 1). He says they lack tension—that in fact they somehow negate the Irish struggle, exhuming tradition rather than extending it.

To me this analysis is a little fishy. It's like blaming BT Express for not being Gil Scott-Heron. I think if Geoffrey Stokes understood that the Chieftains keep the Druid Gods alive, just as the best soul music gives praise to the Hoodoo pantheon, he wouldn't go around feeling guilty for reeling in the aisles to the Irish answer to Joujouka.

—Glenn O'Brien
Chicago

Dunno

Dear Editor:
If SoHo is south of Houston Street and NoHo is north of Houston, where is NoNo? Or SoSo?

—John Gunther
Bowery

STAN MACK'S REAL LIFE FUNNIES

GUARANTEE: ALL DIALOGUE IS RECORDED VERBATIM



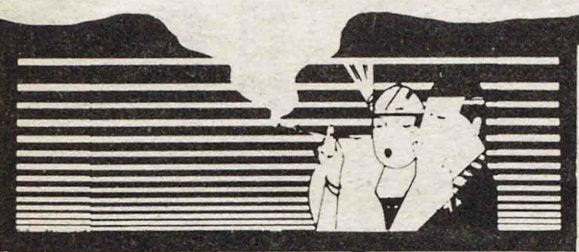
mack 1176

REMINISCENCE

175 MacDougal St.
477-4051 "Just Off W. 8th St." Open 7 days

Everyone's talking...

about keeping off the chill. In a fox, a mink, or a great-shaped shoulder-padded mouton. In a genuine 1940's leather pilot's jacket (we've got this year's version too). In a navy pea coat — we'll warm your heart for only fifteen dollars. In storm coats. In British bobby capes. In our olive drab, fleece lined helmet linings. Come on in and warm up.



THE EMOTIONAL OUTLET

A unique bargain store at 7th ave. + 16th street (for women) and 86th St. near York

HAPPY HOLIDAY

*we've had more fun than hassles
made more friends than enemies
made more money than we lost...
considering the human condition
it's been a triumphant year!!*

THANK YOU

open daily to 8 - sat. to 7 - sun. to 6.
phone: 7th ave: 989-9348 / 86th st: 534-4825

Yoga, Reiki, Sauna, Swim, Steam, Exercise, Massage, Tai-chi, Belly Dance, Sun Park

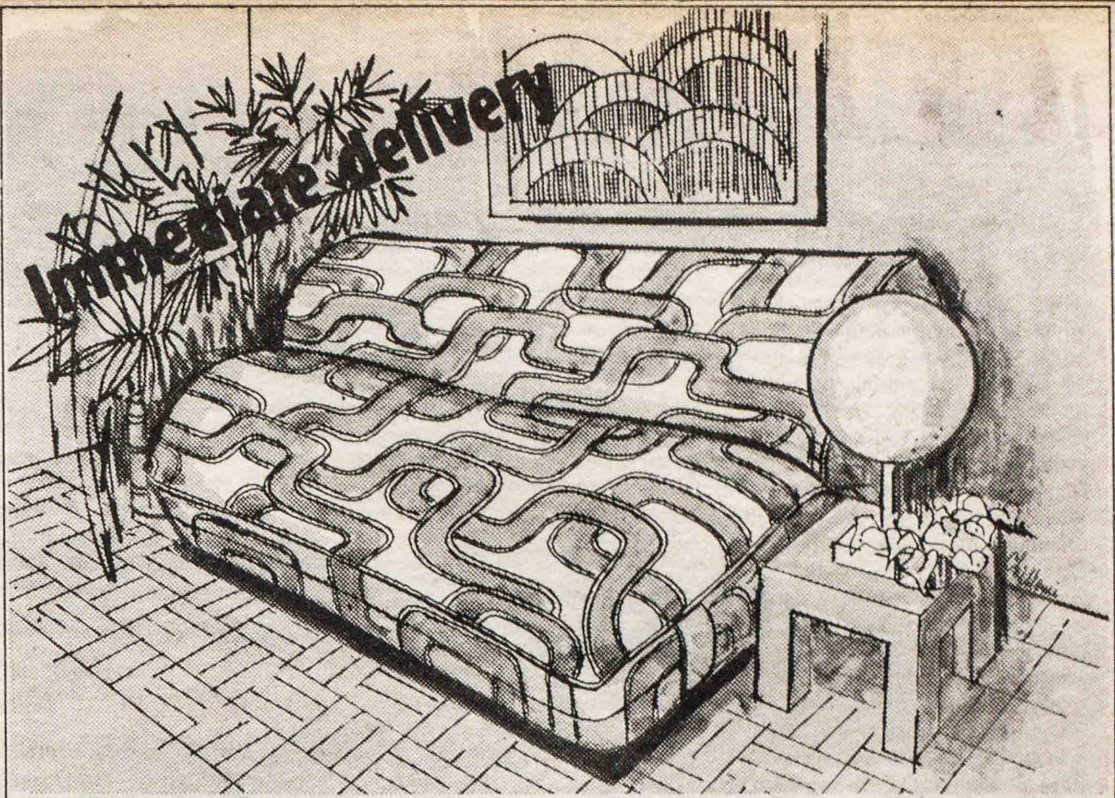
Parc Swim & Health Club

OPEN NEW YEAR'S DAY

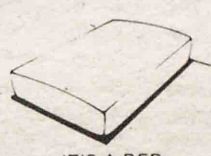
Daytime Special \$155.00

Giant 60 ft. Heated Pool / Private Swim Lessons / Fully Equipped Gym / Open 7 Days a Week / Credit Cards Accepted / Brochure with Rates Available / Congenial Relaxed Atmosphere

363 W. 56th st. off Columbus Circle JU-6-3675



A sofa that looks this good...



IT'S A BED



IT'S A LOUNGE



IT'S A SOFA

and does all this for as little as \$179.00

Believe it! Buy it!

Lofa is a truly unique new idea in furniture and home decor. A soft plump sofa which converts instantly into a comfortable lounge chair or just as quickly into a beautiful firm bed.

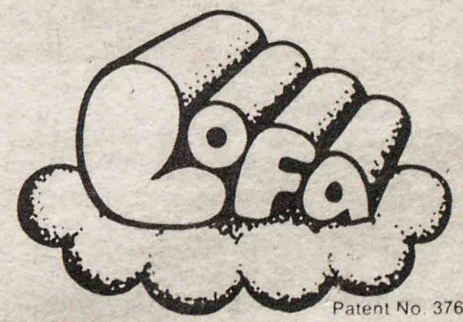
Lofa comes in two different sizes... regular and large size equivalent to a double bed or queen size bed and they're sturdy and durable for long years of use.

Best of all it's economical... An ideal decor accent for apartments, homes and weekend houses; you can use Lofa everywhere.

Lofa's are available in hundreds of different high quality fabrics to fit all decorating tastes.

A jug of wine—a Lofa bed... and thou.

Charge it with...



Patent No. 3766577

UPTOWN—At 985 Lexington (at 71st Street) Mon. to Sat. 10-8 Sun. 12-6
SOHO—At 77 Wooster Street, Mon. to Sat. 11-6
WHITE PLAINS—205 Martine Ave (Rear of Macy's), Mon. to Fri. 11-9 Sat. til 6:00
Phone—288-1270

SHADY LADY

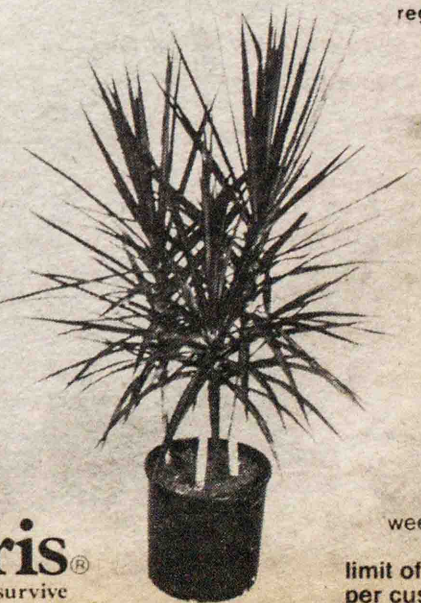
Vintage Clothes... dresses, velvets, miteys, furs, blouses, bags, jewelry.

Stop In

2205 8'way (bet 78-79)
799-2523

3'6 Dracaena marginata \$12.50

Terrestris is a grower. Our Puerto Rico and Florida nurseries enable us to sell direct to you at wholesale prices. Visit the nation's largest selection of the hardy varieties of indoor plants. Enjoy our big Manhattan rooftop covered with spectacular greenhouses. Pick up a free 16 pg. Plant Survival Guide. \$1.00 by mail. 409 East 60th St. 758-8181. Open 7 days 8am-11pm.



with this ad regularly \$16.50

Terrestris®

Growers of plants that survive

weekdays only
limit of 1 per customer

Backgammon Only.....AT THE gammon shop

307 East 77 Street 734-1212
135 7th Ave So (bet. 10th & Charles) 242-2090
213 E. Post Rd., Wht. Plns (914) 428-7799
Tues.-Fri. 12-9 P.M. Sat.-Sun. 11-7 P.M.

CLOES

"COPENHAGEN"

For Men & Women

Men—size 8-13 \$24

in black, tan & brown

leather

Women—size 4-10

\$22 in blue, tan,

red, yellow,

brown

& green

leather

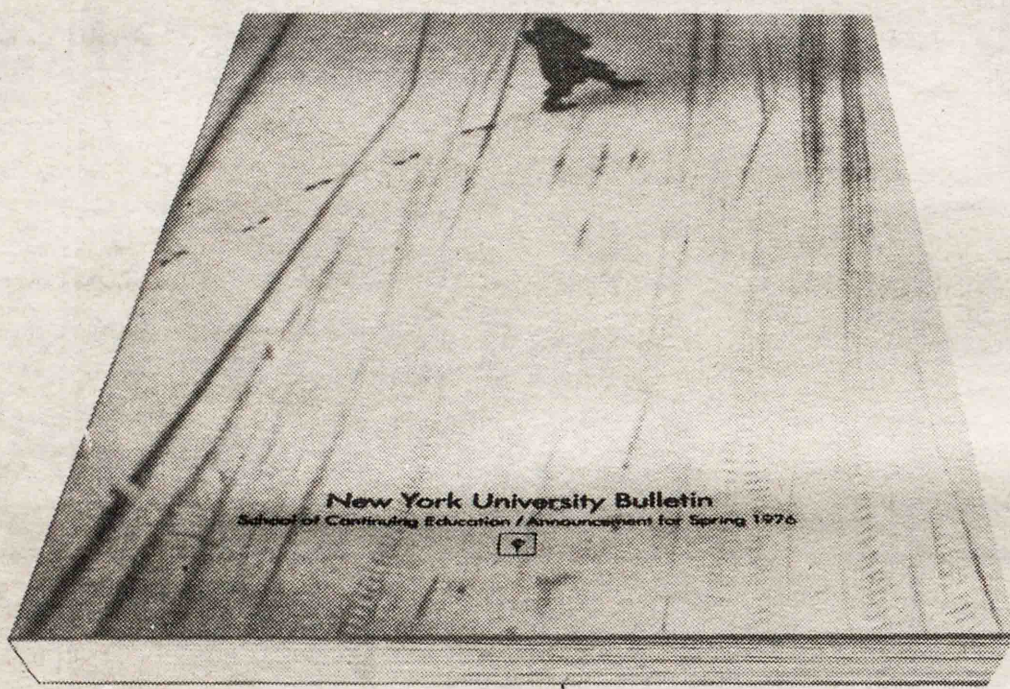


Impressantistic
462 6th Avenue
Corner 11th Street
924-9613
Mon-Sat. 11-7

EXCLUSIVELY STYLED FOOTWEAR

We honor Master Charge, Bank Americard

For Adults only.



New York University Bulletin
School of Continuing Education / Announcement for Spring 1976

Our kind of excitement means discovery and involvement on an adult level. Choose from over 800 evening, day or weekend courses, workshops and seminars—more ways to get more out of your life than ever before. For all the details, send for our Spring Bulletin. 224 pages. Yours free.

We can teach you almost anything you want to learn. That's why NYU's School of Continuing Education is a prime meeting place for thousands of the most interesting men and women in the city. They meet in interesting places. Concert halls, museums, film studios, theatres, art galleries. And classrooms too!

Here's a sampling.

PSYCHOLOGY

The Psychology of New York City, Behavior Modification, Body-Mind Awareness, and more.

LIFE SCIENCES

Deviance in American Society, Life Planning, Death, Dying, and Decision-Making, The Medical Mystique, and more.

LITERATURE

Science Fiction, The Detective Story, The Literature of Existentialism, and more.

WOMEN'S STUDIES

Women in Stress, Women's Writing Workshop, Masculine Mystique, and more.

ART AND ARCHITECTURE

Cast-Iron Architecture, Art of China, Illustrators on Illustrations, and more.

MUSIC

Voices in Opera, Symphony Orchestra, Music Today, Basic Musicianship, and more.

DANCE

T'ai Chi, Yoga, Ballet, and more.

THEATRE AND CINEMA

Inside Theatre, Filmmakers, and more.

COMMUNICATIONS

Writing Effective English, Authors' Symposium, Magazine Article Writing, and more.

DAYTIME PROGRAMS

Career Workshop, Broadway Matinee, Gallery Visiting, International Affairs, and more.

WEEKEND WORKSHOPS

Historic Architecture in Rhinebeck, Values and the Future, The Ethics of Psychiatry, Writing for Today's Market, New Directions in Audio-Visual Media, and more.

WORLD CAMPUS PROGRAM

8-day to 16-day seminars in Vienna, Jerusalem, Istanbul, and Amsterdam.

OTHER PROGRAMS OF INTEREST

Studio Art, Film Production, Videotape, Publishing and Graphic Design, Photography, Interior Design, Media, and more.

The excitement is growing at NYU's School of Continuing Education. Now's the time to get in on it. Send for your free copy of the Spring Bulletin today. Or phone (212) 598-2373.

WE THINK SMALL!
SIZE 1 SIZE 3 SIZE 5



Order by mail The Cord Jumpsuit Tan - Hunter - Black - Light Green - Mauve \$39.00. Sizes 1, 3, 5 only. Send check, money order or credit card no. to Minishop 2175, Broadway N.Y. 10024. Add \$2.00 for postage & handling NY State Res. add/tax

MINISHOP

carries the largest stock of sportswear sizes, 1, 3 & 5 in the country. Not just a few pairs of pants but a wide array of suits, skirts, pants, coats, rain coats and jackets. Alterations are free. In addition we now carry a full line of larger jr. sizes 7 to 13.

Open every day 11 till 7.
SUNDAYS 11 TILL 6
2175 Broadway (at 77 St.)
Tel: 212-873-5787

All major credit cards accepted
MASTER CHARGE • BANKAMERICARD
AMERICAN EXPRESS • DINERS CLUB
CARTE BLANCHE

SHARK JAWS!



For the man who has almost everything... these fearsome CHINESE SHARK JAWS are the perfect gift.

Small (under 6") - \$5. Large (8") - \$10. Jumbo (12") - \$15. Giant (15") - \$25. Add 10% for postage and handling. Include applicable sales taxes. Satisfaction guaranteed. Sizes approximate.

FOR MANY MORE EXCITING GIFTS FROM AMERICA'S TREASURE HOUSE OF NATURAL HISTORY - SEASHELLS, CORAL, BUTTERFLIES, FOSSILS, MINERALS — send 50c for full-color catalog.

Collector's Cabinet

Dept. V, 1000 Madison Ave. (at 77 St.)
New York, N.Y. 10021

Open Mon-Sat 10 to 6 (212) 861-4133
Branches nationwide - write for the store nearest you!
(Franchise information available)



natural leather
203 bleecker st.
mon - sat. 11-7

NYU



School of Continuing Education
Division of Liberal Studies
2 University Place, Room 21
New York, N.Y. 10003

V001058

Please send me a copy of your free Spring 1976 Bulletin.

Name _____ (Please print)

Address _____

City _____

State _____ Zip _____

Note: SCE accepts BankAmericard® and Master Charge.

Face It, Woody Allen, You're Not a Schlep Anymore

BY VIVIAN GORNICK

Woody Allen is the only working comic in America who can satirize Kierkegaard, academic mind-fucking, the occult, Impressionist painters, hip presidential assassins, and Jewish anxiety. He is an intellectual's comic whose movies also make it big in Amarillo, Texas. He is adored by college kids, slapped on the back by businessmen, pursued for his autograph by people of all shapes, ages, and sexes. His picture has been on the cover of Time, and his national fame increases daily.

What is most remarkable about Allen is that he comes out of a generation of brilliant intellectual comics—Mort Sahl, Nichols and May, Lenny Bruce—all of whom have gone under, except for Allen himself. He alone has had the stamina and control not only to survive but to proliferate; his success as a nightclub comedian flowed into success as a movie-maker and then into success as a writer of satire in the New Yorker magazine. While Mort Sahl was savaging himself, Lenny Bruce killing himself, and Nichols and May giving each other up for bigger and better things, Allen's audiences and art remained protean.

The interesting question is: why? Why have all these comic geniuses burnt themselves out while Allen alone continues to multiply his popularity? Is Allen funnier than they were? More inventive, more trenchant, more sustainably brilliant? Is his humor as in touch today as it was 15 years ago while theirs is not? Is his humor growing and changing, still filled with the wild, risky inventiveness that informed his—and their—work 15 years ago? And if so, does this mean that a consistently intelligent comic can achieve enormous box-office success in America?

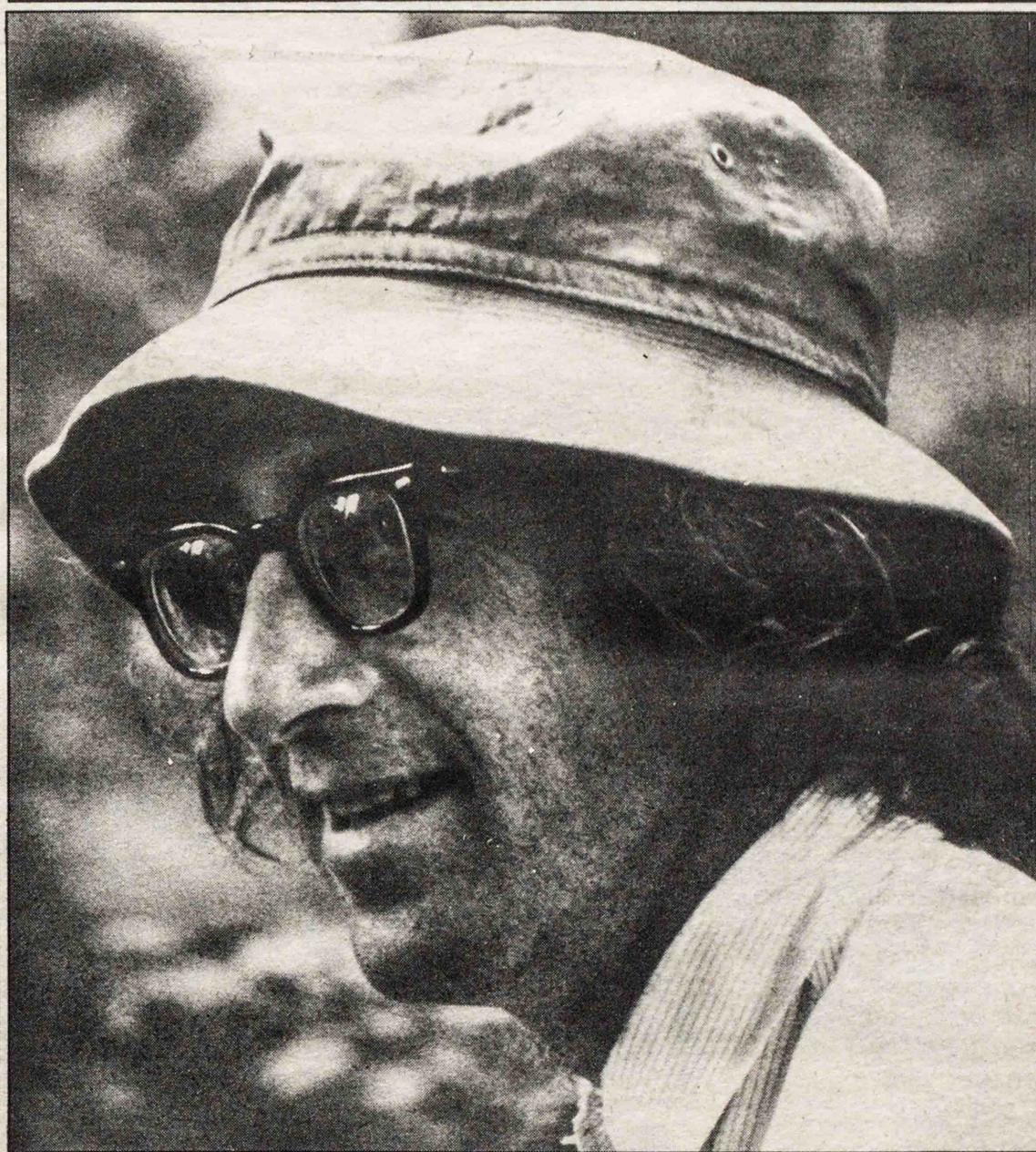
Allen categorically rejects his written satire as the best part of his current work. It is stuff he tosses off, he says, when he has a free moment. It is movies, movies, movies he's up to his psychological eyeballs in. To listen to him talk about his work is to realize that in his mind the Woody Allen persona has as much legitimate life as Charlie Chaplin's tramp.

I listened to Woody Allen speaking about his work and his relation to it some weeks ago, sitting in his livingroom, drinking his cold white wine, receiving his gracious and really kindly hospitality, and feeling horribly, horribly guilty for being there.

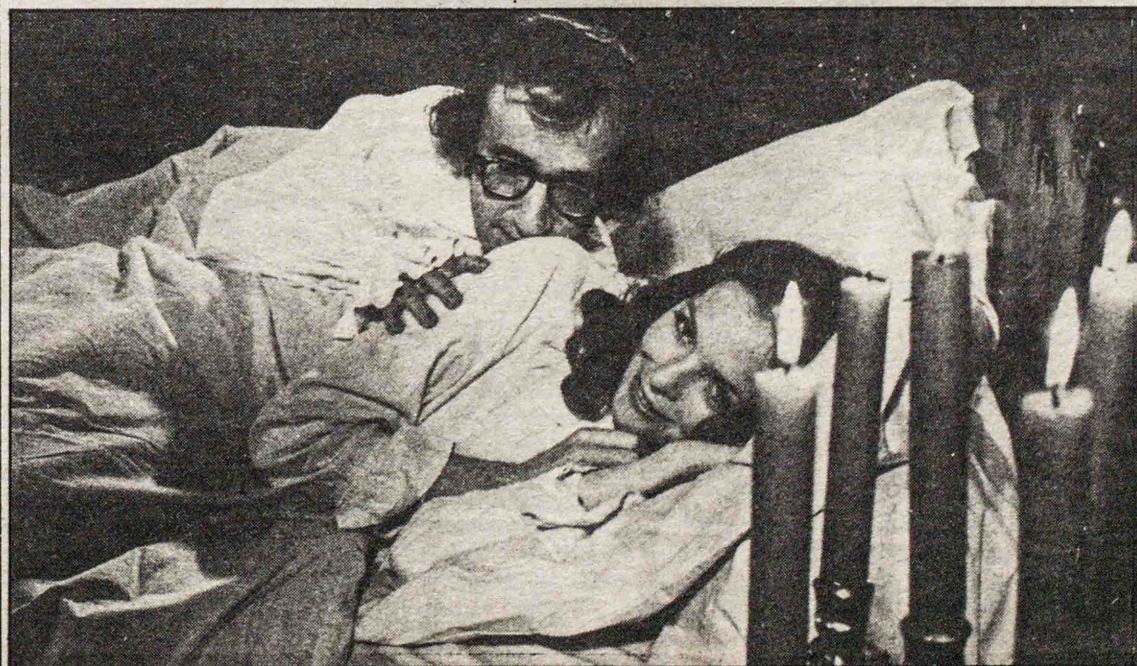
There were some complications to my guilt. To begin with, the celebrity interview is the most illegitimate form of journalism in existence. The interviewer asks a lot of dumb questions, the subject gives a lot of dumb answers, together they pretend that some genuine human exchange is taking place, and it is all bullshit from beginning to end. . . . So I had that to contend with.

Then there was the kind of thing I had come to discuss with this

'I expected Allen to be offscreen exactly what he is onscreen. He is in fact at an unimaginable distance from that vision.'



Convinced Allen would be anxious and unkempt, eating tuna fish out of a can, our author found him much better looking offscreen than on, with a direct, extremely sweet, and altogether kindly, personality. He's not a schlep anymore, but he hasn't faced it.



The most potent characteristic of Allen's outsider humor is the creation of a foil, usually goyim and women. But we've been watching Allen trying to get laid for too many years.

man whose work I have loved, hated, and twitched over. I had to sit there in Woody Allen's livingroom, saying to Woody Allen, "Listen, there's a lot of people out there, and I'm one of them, who are tired of watching Woody Allen try to get laid." . . . No, no. It just wouldn't do. And it didn't do.

Unconsciously, I expected Allen to be offscreen exactly as he is onscreen. I was convinced I would find him anxious and unkempt, living in three hovelly rooms, eating tuna fish out of a can. He is in fact—and of course—at an unimaginable distance from that vision. He is neat and clean, much better-looking offscreen than onscreen, in analyzed command of a personality that is direct, extremely sweet, and altogether kindly. He lives in an Upper East Side penthouse overlooking the Park (New York literally wraps itself around the apartment); the rooms go on forever and each of them is richly, comfortably, invitingly furnished. (I stood in the middle of his living room, turning round and round, getting more Jewish by the minute, saying to him, "Did you do all this?")

There was almost no point of contact between us. He said to me: "Tell me, I really want to know, why do you find my films offensive?" I looked at him. "The stuff you do," I said, "is one step removed from cunts, chicks, and broads." He blinked at me. "Yeah," he said softly, "but it's one step removed."

"Tell me," I said, "do you really think girl-chasing is still interesting? I mean, who gives a good Goddamn, anymore?"

"I don't think of it as girl-chasing," he said with dignity. "People are lonely, they have difficulties with women, sex is a great area of human concern. I'm trying to show a guy caught up in all that."

I looked at him. "You create out of a woman a foil who ultimately is an object of ridicule," I said. "Don't you see that? Don't you get enough flack from enough women so that you can see that?"

He sighed. "Listen, when you're a comic you're always offending someone. Jews are offended by my rabbi jokes. In the '60s everyone offended the blacks. Now, it's women."

And so it went. For a whole afternoon and evening we "talked" at one another. I came away from Allen confirmed in what I had suspected from the movies themselves: that he was psychologically frozen into the conviction that the Woody Allen persona he had created, and that derived so entirely from our particular life of 20 years ago—that life that did once, indeed, embody a rich and potent outsider's anxiety—was still funny.

Woody Allen and I are exactly the same age and we come, very nearly, out of exactly the same life. We are both the children of working-class Jews, we both grew

Continued on next page

Woody Allen

Continued from preceding page

up on the streets of the Bronx and Brooklyn, and we both come from a world where the humor was aggressive, self-mocking, and central to our sense of survival. It was a humor profoundly rooted in out-siderness and the pains of assimilation. Our comic forebears were men like Myron Cohen, Milton Berle, Henny Youngman, and Alan King: Catskill Mountain comedians whose humor was harsh and rasping and had the paradoxical healing powers of a knife point pressed to an open wound. From them Sid Caesar, Mel Brooks, and Buddy Hackett learned, and from Caesar, Brooks, and Hackett grew Sahl, Bruce, and Allen. Each generation of these comics reflected the successive state of Jewish assimilation into American life, but each of them still turned in a razor-sharp sense on being outside rather than inside the culture.

The most potent characteristic of the outsider's humor is the creation of a foil. For most Jewish-American comics the foil was goyim and women. Whatever the personality of the comedian—whether harsh, soft, intelligent, or anxiety-ridden—what remained the same in his stable of comedic effects was the arrogant self-mockery with which he described being a Jew in Goyland, and The Ugly Wife he was saddled with as opposed to The Beautiful Girl he could never get. These foils, of course, became, in the hands of an artist of exaggeration, magnificent, obsessive evocations of everything that was doing you in, and everything that was holding out on you. Every human instance of humiliation became The Goyim; every instance of deprivation was embodied in Getting The Beautiful Girl (or conversely, having The Wife or The Mother-In-Law hanging from your neck).

So rich, powerful, and coherent was the internal life from which this humor sprang that to this day—and against my will—Milton Berle and Henny Youngman force from me painful laughter. The gags are dreadful, the foils an embarrassment, but the wholeness out of which these comics were working—that world, that gestalt, that complex reference inside them—is so compelling, so legitimate, so recognizable that I am forced to submit to its terms. After all, this is what made them artists: they were men of comic genius who had internalized perfectly the emotional terms of the world in which they were creating.

Those terms were still the terms during my formative years. Younger, better educated, more Americanized than their parents had been, for Sahl, Bruce, and Allen The Goyim were still out there, and the beautiful shiksa still remained an elusive, slightly bitter dream. When Mort Sahl strode onstage in the early 1960s, slapping a rolled-up newspaper against his thigh and talking with the rapidity of a machine-gun about the government, he was, in essence, talking about The Goyim. Conversely, when the judge asked Lenny Bruce to explain to him the difference between a Jew and a Goy, Bruce answered: "A Jew is anyone who lives in a city." And when either of them talked about women and sex the self-mockery was transcendent—and the foil, of course, savaged.

Woody Allen walked out onto the stage of the Bitter End Cafe in New



To Allen, his persona has as much legitimate life as Chaplin's "tramp." But his true forebears were harsh, rasping Catskill comics like Alan King, Myron Cohen, and Milton Berle.



Other comics of Allen's generation, like Lenny Bruce and Mort Sahl, reflected growing Jewish assimilation but still retained the sense of the outsider of mentors like Henny Youngman.



Nichols and May gave each other up for better things. Will Allen continue to flourish as a schlep, or must he grow and change?

York City one night in 1964, a small, skinny man with a faceful of eyeglasses and anxiety, told three jokes about being bullied as a kid in Brooklyn and three more about what a stud he "really" was, and became in an instant the apotheosis of the generations of Jewish-American humor that had gone into his making. For me and my friends, sitting in the audience at the Bitter End that night, he was—in a word—us. Not only was his humor everything we had come out of, it was everything we were at that moment. It was all the anguish and laughter of people growing up smart and anxious, huddled on the edge of a world we could see but not touch, remaking our lives daily in the mythic exaggeration with which we turned every minor encounter into experience. It was the Bronx and Brooklyn with half a dozen Woody

Allens and Lenny Bruces gathered on a street-corner at every hour of the day and night, winter and summer, associating wildly, madly, hilariously to the discrepancies between what we had here on the corner and what we knew was out there; it was a Bickford's full of "Martyrs" at three a.m. hunched inside world... ets and the most outrageous fantasies of American bravado; it was the people who majored in cafeteria at City College because they knew when you left City it was like jumping off a cliff into an oceanful of dragons called "downtown." All of that and more was there on the stage of the Bitter End that night with Woody Allen. The image Allen created for me that night—one that came into my mind for years after every time his name was mentioned—was that of a schlep, Jewish kid sitting on the subway,

afraid of everything, clutching a strapful of books to his caved-in chest, armed only with his brains and his self-consciousness, fantasizing about all those golden shik-sas—all that America!—out there, and transforming our worst fears about ourselves into an act of recognition through the radiant anxiety of his wit. The key word for Allen was anxiety. His face, his voice, his gags, his sagging shoulders and wildly inventive responses—they were all filled with it. Anxiety was the juice that electrified him, that set him going, and kept him running. And thousands of us drank in his anxiety like adrenalin, because it was the same for us. Half in the culture, half out, we too were anxious. Milton Berle wasn't anxious, he was aggressive—because he was all the way out. But Woody Allen was half in and half out—and

that makes you anxious. It was this anxiety that gave Allen his gestalt, his persona, the deep inner reference that makes for wholeness. And so strongly did it mirror the world inside us that we forgave him his old Jewish foils and laughed and laughed (The Goyim, The Awful Wife, The Beautiful Girl He Could Never Make—they were all there). What was most striking about Allen's humor in those years is that this Jewish anxiety at the center of his wit touched something alive in America at that moment, and it went out beyond us. It made Jews of gentiles, it made women identify with his myopic, disheveled attempts at sexual success, it made large, strong people feel small and threatened. It meshed so perfectly with the deepest undercurrents of feeling in the national life that it made outsiders of us all. His

terms, then, were *the* terms for the unassimilated state of anxiety in which we perpetually live.

The years passed, Allen left the nightclubs, started making movies, and began to become a national figure. The persona he had created on the stage passed onto the movie screen, and now millions laughed at what only thousands had laughed at before. The running gag beneath all his invention about the little Jewish schlep from Brooklyn who only wants to stay alive and get laid was as effective as ever. Yet, slowly, slowly, picture by picture, I for one, found myself laughing less and less. Less and less, I felt the *wholeness* behind Allen's humor that I had felt in the early club years. More and more, I

always gives off: the feeling that the comic is standing out there on some dangerous associative edge feeling his or her way into unknown territory.

On the other hand, many, many people—and I'm one of them—still say: "Woody Allen. Fantastic. Did you read 'The Whore of Mensa'? I tell you, the guy's a *genius*." Almost inevitably, these days, the people I know who still feel the power of Allen's comic genius are talking not about his movies but about the satire he writes in the New Yorker. There, indeed, one feels tremendous point and focus to the wit. There, indeed, is the sense of a comic in touch. When Allen starts a piece on psychic phenomena with the words:

'Allen's persona is missing from his written satire. The voice is there, but not the schlep, and in that absence I find his wit.'

found myself laughing at one-liners, and walking out of the movie feeling strangely empty.

And then one day I found myself sitting through a Woody Allen movie and not laughing at all. The movie was "Play It Again, Sam" and halfway through it I realized I was not only not laughing, I was angry and somewhat repelled. I felt as though I'd been watching Woody Allen try to get laid for 20 years now, and I did not want to see it *one more time*. Suddenly, the joke was old-fashioned and disgusting to me. The obsessive lechery startled and antagonized me. I found myself identifying with the foil rather than with the comic. I found myself rejecting the deepest references behind the humor; the whole thing seemed so desperately beside the point, and out of a world that was passing from emotional view.

I realized then, with a jolt, that the world inside *me* had altered radically, and Woody Allen's humor no longer spoke to it. The anxious outsider in me could no longer be expressed in his unaltered terms. I thought: enough already, with the goyim and the women. Whatever kind of beleaguered Jew I might still feel myself to be it was not the one that was taking shape up there on the screen. And God knows, I could no longer find his ridiculing pursuit of women *funny*. The deep, unspoken references vibrating unconsciously in each of us at any given point in cultural time, and from which all art—comic or otherwise—takes its life, no longer had wholeness or focus for me in Woody Allen's movies. I might still laugh from time to time at his gags but they were now just gags for me.

I thought: it's just me, everybody else still finds him funny, feminism is destroying my sense of humor. But it wasn't true, everybody else did *not* still find him funny. Especially many of the women I knew, they did not find him funny. ("Yech," said one, "a pig!" "Woody Allen," said another, "he's a closet hater." "Oh God," said still another, "he's made millions playing the Jewish schlemiel who can't make the girl. Am I supposed to pay good money to see that happen?") Many people felt that the persona of the Jewish schlep had become frozen in time and space, that Allen's movies no longer had the wild, inventive, risk-taking sense that new comedy

"There is no question that there is an unseen world. The problem is, how far is it midtown and how late is it open?" I can feel the laughter shaking through me *already*, and I settle down to a sustained piece of comic associativeness that I know is going to give me pleasure, pure pleasure. It is not a series of gags I am about to be inundated by, it is a piece of comic invention I am about to be gratified by; and the success of the invention will turn on Allen's accurate apprehension of what's happening in the world out there as I am actually experiencing it. For Allen has turned out to be an amazing intellectual mimic who reads a great deal and, whether he understands what he reads or not, is able to mimic the intellectual *sound* of it—and this mainly because he feels instinctively how people out there are living emotionally, right this minute, in relation to that sound. Here, in the written pieces, I feel the unspoken references gathering once more into a gestalt out of which the humor grows organically. Here, in the pieces, I find myself saying "He knows, he *knows*" as I used to do so many years ago listening to Woody Allen.

Of course, the most obvious point to be made about Allen's written satire is that the persona of Woody Allen is missing from it. The *voice* of Woody Allen is there, but not the girl-chasing schlep that dominates his movies; he's absent; and it is in that absence that I find Allen's wit flourishing and finding new roads toward growth.

And equally, of course, it is not the written satire that is making Allen millions of dollars, or making them love him in Amarillo, Texas. It is the movies; which most of us who were in the audience at the Bitter End 10 years ago now feel is hack work.

But I liked Allen so much that he must have the last word. By the end of our evening together I was so distressed with having drunk his wine, eaten his dinner, and received his warm welcome into his home that I found myself saying over and over again: "Woody, I'm so sorry I have to say all these awful things about you!" And he kept patting my hand reassuringly and saying: "It's alright. I understand. Really. I do."

It was the perfect ending to a Woody Allen movie.

RUNNIN' SCARED

'For those good guys in politics and government—from whose acts and mistakes I make a joyous living—this New Year's column is dedicated.'

NICE GUYS FINISH TOO



D.A. Mario Merola

BY KEN AULETTA

Next to prosecutors, some of the most ruthless people I know are journalists. Many of us make a living by putting people down, unearthing some new scandal, piggybacking on disasters, the more frequent the better. The compass of such personal virtues as decency, compassion, individual loyalty, or friendship does not always guide us. Rather, in attempting to keep politicians honest, we too often focus on getting an angle, a headline, having an impact—ruthlessly pursuing a story. In the process, those of us who cover politics sometimes become bigots, substituting the epithet "politician" for "nigger," assuming that personal ambition and compromise are peculiar to politics. Or, as Maurice Nadjari told the Daily News last Wednesday while putting down Robert Morgenthau: "I don't know what his political alliances are—a man in politics can't do this job." Presumably Nadjari, who skillfully orchestrated a series of leaks and three straight days of favorable front-page stories, is not in politics.

For some of those in New York government and politics—from whose acts and mistakes I make a joyous living—this New Year's column is dedicated. Admittedly, several of the people listed here are good sources. Most are not. They're just good, and sometimes anonymous, public servants who deserve a tip of the hat once in a while.

Barbara Baer: As an assistant to Andrew Stein, her hard digging and outrage at nursing home abuses paid off. At a time when "caring" is less fashionable, she proved it sometimes works.

Al Blumenthal: Deserves criticism. But one cannot judge a man's entire lifetime by isolated errors. Remains one of smartest and most decent men to grace the political stage.

Mario Cuomo: The Sir Thomas More of politics. Like More, the secretary of state is more concerned with success as a human being than as a public figure.

Morris Abram: The chairman of the Moreland Commission investigating nursing homes is a man of great decency who has forfeited quick headlines in favor of producing a comprehensive and scathing report.

Carol Bellamy: Often walks in the shadow of Bella and Mary Ann. This hardworking state senator is both civil and effective.

George Clark: The Brooklyn Republican county leader speaks his mind to everyone and is a hell of a nice guy.

Steve Clifford: An unsung hero in Comptroller Goldin's effort to prod Beame. A good accountant who also adds up what things mean.

Eugene Bockman: As director of the city's municipal library he presides with great knowledge over one of the city's great treasures.

Betty Dolan: As executive director of the Board of Elections she holds that pathetic institution together through sheer competence and good cheer.

David Dinkins: The city clerk likes people and is not afraid to show it.

Michael DelGiudice: A key and often unnoticed staff member to Speaker Steingut.

Richard Brown: As a criminal court judge he works hard and miraculously avoids becoming jaded.

Peter Goldmark: The state budget director has the job of saying no. Though this role may not camouflage his brains, it often hides his decency.

Abe Goodman: The deputy administrator of EDA looks like a hack. He even sounds like one. But he is hardworking and makes his boss look better than he should.

Jolie Hammer: She used to make Council President Garelik look good on the Board of Estimate (a difficult task). Now she makes Percy Sutton look good.

Victor Gotbaum: He manages to represent both his union members and the broad interests of the city. One of the best.

Joel Harnett: The head of the City Club drives many city officials up a wall, but he often proves to be correct.

Stanley Fink: The Brooklyn assemblyman manages to be loyal both to his friends and the issues. He would make a good Speaker.

Stanley Friedman: Often judged harshly because he knows how to shake political skeletons and is close to Pat Cunningham. Truth is he's able and has guts to tell reporters they're full of crap, as I well know.

Bernard Gifford: As deputy chancellor of the Board of Education he has tried to apply his considerable intelligence to the unintelligible.

Father Robert Kennedy: A prime mover in Catholic charities who reminds you of what the church was supposed to be.

Ed Koch: Being a member of Congress is no big deal. Koch makes the job more important than it often is without becoming full of his own self-importance.

Arthur Levitt: A difficult man, but what a batting average.

Mario Merola: Not all district attorneys need be ruthless or press leakers to prove they are tough or honest.

Fred Ohrenstein: I used to think he was a jerk. Perhaps we've both changed. He's now an effective senate minority leader, more interested in persuading than posturing.

Robert Laird: The governor's press secretary tries as hard as any to represent the interests of a free press as well as his principal.

John O'Hagan: The fire commissioner may be the city's best commissioner.

Harry O'Donnell: The Babe Ruth of press secretaries.

Paul O'Brien: It's not easy being press secretary to Jay Goldin, but Paul does make the press' life a little easier by supplying all those arcane figures.

James McManus: In terms of serving his constituents and delivering a vote, this West Side "regular" district leader may be the best.

Lewis Rudin: The head of the Association for a Better New York is a cheerleader for those in power. But if you don't like him you're probably a Communist.

Carol Opton: As one of Carey's appointments secretaries she drives the press mad with her closed mouth. But she works hard and effectively.

Donna Shalala: MAC's treasurer is smart and acts as if she didn't need the job or the prestige.

Henry Stern: One of the hardest working members of the City Council.

Matthew Troy: Perhaps you wouldn't want your daughter to marry him—and he is no longer as quotable as he used to be—but he works hard and effectively.

John Scanlon: MAC's PR director has been invaluable to the press and has a sense of humor about the world and himself.

Howard Rubinstein: Has some lousy PR clients, but he knows how to say "no comment" rather than lie to the press.

Herb Ransburg: The research director of the Citizens Budget Commission has long blown the whistle on city budget practices.

Arnold Weiss: It's not easy being a liberal. The state NDC chairman remains one, and a nice guy to boot.

Robert Wagner, Jr.: The Manhattan councilman may be in the wrong business. Let's hope not. A smart, sensitive public servant who tries to look beyond his nose.

**UNFURN APTS
MANHATTAN (300)**

16TH ST, 160 W. (Corner 7th Avenue)

PREVIEW SHOWING**KNITTING MILL**

Converted by Architect-Builder into exciting, beautiful, loft-like elevator apt bldg. This Greenwich Village North Location is convenient to transportation and shopping.

STUDIOS FROM \$255**ONE BEDROOMS FROM \$340**

2 BDRMS W/2 BATHS FROM \$510
Beautifully proportioned spaces, hi ceiling, huge windows, living rooms, up to 30' long. Some apts w/ Terraces. Tasteful kitch, w/ dining counters, D/W, lite oak flr, A/C, carpeted halls, tenant laundry, free gas. See Monday & Tuesday 3:30-7pm Friday, Saturday & Sunday 11-4 Call Renting Office 989-0918

P&J REALTY 929-4210 NO FEE

16th St (bet 6th & 7th Av.) - Lovely 3 rms, remodeled brnstr. Beautiful blk. \$270. No Fee
CH3-8957 787-0022

17 ST WEST (Between 7 & 8 Av)
3rms (sep Bdrm) Built-in loft & wall unit. Clean bldg. \$200/mo.
675-6550

17th St 134 E. Beautiful residential block, charming older brnstr, partial renov. 1 1/2 & 2 1/2 rm apts w/ sep kitchens & mod appliances. No Fee Immed occup. fr \$150-\$180 See Super prem.

18TH ST EAST-LARGE STUDIO
Good neighborhood. Sep kitchen space. Large closets. \$200/mo. Call AL 5-5654 Ask for Mr. Bruno

20s W/CHELSEA BNSTNE

Choice 1 BR Apts \$200
\$350 Mod kit & bath, sm w/wrk g fplcs
MOST NO FEE
E/W REALTY 242-5050

20th St 346 E (betw 1st/2nd Ave)
Bright, large 1 bedroom apt in modernized bldg; facing street.
\$225 per mo (no fee). See Supt
Apt #5 or call 371-6512 Ownr-Mgmt

22nd St (Bet 1st & 2d Ave) No Fee
ARCH RESTORED BUILDING
1 bdrm, WBF, brk walls, walnut stained flrs, dshwshr, A/C, tenant laundry, crptd halls. \$295. Tel: 473-1038

23 ST, 208 W (NR 7TH AVENUE)
Beaut bdrn apt, livrm, sep kitchen, bath, elev, drmm \$300-\$350 NO FEE
CALL MANAGE: 929-7060

23 St W (Nr 7th Ave) Beaut livrm, small sep kit, elev, drmm, immed occup, \$185-\$225 NO FEE. Apply
208 W 23 St or call Mgr: 929-7060

23 St. W. (326) NO FEE
Lg 1 BR Duplex Apt, w/south gdn, A/C, intercom, free gas, great shaPe in ren thouse, rent \$338. Come to 326 W 23 St. 10AM-5PM or call: 929-4944

24th St. W. Chelsea Duplex 2 bdrms 2 living 2 full baths excel location. Take over lease \$425 a month plus elec. Call 242-9620 2-6

25 ST, 231 WEST-Luxury Elev Bldg
1 1/2 \$209, 2 1/2 \$229, 3 1/2 \$275
ONE MONTH FREE RENT

30 ST, 35 EAST (Bet Madison & Park)
Lovely Studio & 1 Bdrn Apts
Elev bldg. Available Immed. NO FEE
Ms Lamas 889-8555 M-F/See Supt

30s-40s W (8th/9th Aves) NO FEE
3 & 4 ROOMS \$125-150
Well-maintained walk up bldgs
OWNER-MGMT 221-5710

35TH ST (251 LEXINGTON AVE)
1 BR apts \$260 & \$340. Renov brnstr, intercom, lckd bldg. No Fee. 674-0950

35 St 221 E (Betw 2nd/3rd Aves)
Large floor thru, livingrm, study, bdrn, eat in kitchen, brick walls, garden in rear \$395 per mo (no fee)
OWNER-MGMT 371-6512

35 St 221 E. Charming quiet large studio with bedroom in rear bldg facing courtyard \$227.50. NO FEE
OWNER-MGMT 371-6512

44TH ST WEST-3 rm apt avail immed. Brand new kitchen equip. South exposure. Beautiful! Please call Sam Lake: 586-2187

45 St, West-4 rm apt for rent
Check with super, avail immed.
Call between 12noon-5pm
CO-5-4516

45TH STREET WEST,
Terrific Block, 4 Rooms
No Fee
Miss Hall 677-9680

45 ST., 305 WEST

Lovely Studio Apt
Also: Two 2 Room Apts
Available Immediately NO FEE
Ms Villane 986-2397 M-F/See Supt

45 St, 429, West. 3 Room apartment
Rent \$150. Contact super at:
747-1359 or call Manning
688-7850

46th St. near 11th Av. Ideal 4 rms.
Well kept building. Eat in kitchen,
2 BRs. A good deal. Only \$175.
G.G. REALTY 41 W. 96 St. 866-7700

50's OFF AVE OF AMERICAS
Attended lobby 1 Bdrn, No Fee.
Elev bldg, \$270 mo.
757-3404, kitchenette

**UNFURN APTS
MANHATTAN (300)**

56th St, (421 W.) -Nr the Vendome
Studio w/kitch, 4 yr old renov, brk
walls, decor fplc, crptd halls, \$230
6-9 wkdy, 12-3 wknds, Supt 586-3664
or Owners 929-4210 NO FEE

64th St-off CPW, hi flr, panoramic
vu of park & skyline. 3 rms. Excel
bldg svces. Sublet, D/W
\$415 Indry, Health club, Maid svce in
bldg. 580-7574/349-2636/475-7335

72nd St (1355 Second Ave) -Studio
with sep kit. New renov. Brk wall; A/C
Hardwood flrs; carpeted halls; \$225
7-9 wkdy; 12-3 wknds, 249-4453;
Owner 929-4210. No Fee.

73 ST, 201 EAST (Corner 3rd Ave)

STUDIO w/Kitchenette

Walk-up Apt. Available Immed. No Fee
Ms Lamas 889-8555 M-F/See Supt.

74th St. W. No Fee, Lovely large,
sunny studios, free utilities, 24 hr
service, 1 1/2 rms \$185, 2 1/2 rms \$265
& up, also 3 1/2 rms \$325. Some river
view. Call Agent. 787-1100

75TH ST, 255 W.-OFF W.E.A.
Modern elev, 1 bdrn apt. Also studio
w/garden. No Fee. See Supt. apt 1J

77TH ST 1471 2ND AVE

LARGE 2 ROOM APT \$225
Shown betw 4-6pm NO FEE. Own-Mgmt

79TH ST, 221 W. (OFF BWAY)
Twnhse, livrm, bdrn, kitch, colored bath
hi ceil, slng loft, terr. Reas. No Fee
Agent street level.

80s W(Bway bet. Rvsd & CPW)
Well built, thick wall prewar elev bldg
(24 hour security service)

Studios \$140-\$165
1 1/2 \$170-\$225
2rms \$235-\$285
3rms (eat-in kit when avail) \$275-\$325
4rms (2BR when avail) \$335-\$395

Rehearsal practice & workshop spaces
being planned music (pianos when
avail) dance, theatre, photo, dkrm and
all arts & crafts.

GOOD OPPORTUNITY FOR MUSIC
AND ALL ART TEACHERS.
VERY LARGE ROOMS
Huge clsts, hi ceils, gd lite,
hardwood flrs or carpeting.
Some apts have mantle fireplaces and
mahogany room moldings.

FREE UTILS NO BROKERS FEE
Well furn apts avail if requested
Special Consideration to all Students
Call 873-7717 if no ans. 866-2412

80's E (nr 2nd) 4 rm apts \$240. Jane
St/W Vill 4 1/2 rm lux bldgs \$520
13 St W. Vill lux studios \$245/\$265
BERGMAN REALTY 249-9941

81st ST W-STUDIO \$195
New renov brnstr. Full kitch, 1st flr
front. Secure bldg. Gd svc. 787-3487

82nd St. West. Huge Parlor Studio
Fplc, Kitchen & Bath \$250 mo.
Also Gdn Apt \$225 mo. & Furnished
Studios \$40wk. Share Bath. All G&E
inc. Safe Bk. 362-1370 or 877-9818

83 St, off CPW-Gdn apt, 1 BR, Wb/fplc
pets OK, \$325, Studio pvt ent, sunk LR,
sep kitch \$235. Both in renov brnstr on
tree lined St. 595-0021/595-8537

85th STREET, WEST
1 Bedroom apt. \$240
Studio \$190
Call 877-7871

87 St. Nr Bway 1 1/2 rms \$165
Elev bldg, Kitch, mod bth, intercom
G.G. REALTY 41 W. 96 St 866-7700

87 St, nr Bway-Freshly painted 4 rms,
elev bldg, 2 bdrms, mod kitch &
bth, intercom; immed \$250
G.G. REALTY 41 W. 96 St 866-7700

90's low, CPW DYNAMITE DUPLEX,
2 bdrms, W/B frplc, own prvt terr-
ace, skylite, expos brck, huge livrm,
dshwshr, A/C. A knockout! \$550
G.G. REALTY 41 W. 96 St, 866-7700

94th on SCENIC RIVER DRIVE
New Luxury elev bldg. NO FEE
3 huge rms \$350. Free Gas. Visit
premises at 214 Riverside Dr.
10AM-4PM 865-0334/982-3702

95 ST, CPW-IDEAL 1 1/2 \$195
Secure bldg, kitch, mod bth, immed.
G.G. REALTY 41 W. 96 St 866-7700

95 ST, 336 W. near Riverside Dr
4 Modern Rms, Elev Bldg
Newly decorated, \$275
See Supt Apt 4 or 873-0567

97 St. E-4 Large Rooms
2 bdrms, eat-in kitchen. Elevator
No Fee. \$295 mo. Call 348-8675

1ST Ave Nr 8th St. Interesting partially
renov 2 BR apt mod tile bath,
mod kit, stained flrs, sunny, \$215 mo
NO FEE, 377-2046 799-9142

103 ST RIVERSIDE DRIVE
FOR PROFESSIONAL USE ONLY
25x25 Studio. Ideal for painter,
sculptor, photographer, etc.
LOW RATES

MASTER APARTMENTS
310 Riverside Dr or 864-1700

103 St, CPW-Freshly painted 1 1/2,
older walkup, full kitch equip,
mod bth, locked bldg, no fee \$115
G.G. REALTY 41 W. 96 St 866-7700

104th St. 317 West.
2 1/2 Rms. Newly Decorated. \$220 mo.
No Fees. Call Before 11am or
after 5pm. 531-9017

104 St. on CPW-Spacious 5 1/2 fine
elev bldg, 3 bdrms, 1 1/2 baths
dshwshr, laundry facilities \$375
G.G. REALTY 41 W. 96 St 866-7700

105 ST, 114 W.-OFF RIVERSIDE
Twnhse, hi ceil, fplc, 1 bdrn apts, also
studio. Reas. No Fee. See Supt.

Advertisements in this category begin with street or area name. Those ads which begin otherwise are automatically sent to bottom of category.

**UNFURN APTS
MANHATTAN (300)**

14 St. E. Nr 1st Av. Very lov lg studio
mod kit, tile bth, brk walls, locked,
intercom, good value \$175. NO FEE
377-2046/799-9142

35TH ST-221 E NO FEE
Charm'g lg 1 Bdrn, hi ceils, ground flr
front \$280, Hardwd flr, share garden
Supt or owner-mgmt 371-6512

4 RMS-STURDY OLDER BLDG-NO FEE
Conv shopping, trans, 5 mins walk NYU,
Cooper Union, 24' LIVRM/KIT. 1/2 block
fr E. 45 St Coops.

STUDENTS, SENIOR CITIZENS, DISABLED
RESPONSIBLE, OTHER OK 228-0251

77 St. 201 W. Beautiful 4 1/2 rms
\$415. Also 3 1/2 rms \$325. No Fee.
See Doorman anytime
682-8475

A new renovated building from \$135
to \$175. Tile bath, separate kitchen,
brick walls, parquet flrs, all copper-
tone utl. Free gas. 533-4120 (8-12am)

ATTENTION STUDENTS. 180 Ave A
Betw 11th & 12th St. 1 1/2 & 2 1/2 mod
studio apts from \$110. Call
677-0889

FABULOUS BLDG, AREA & BLOCK
E 10 St (JUST E OF 1ST AVE)
3 RMS \$165; 4 RMS \$190. INTERCOM,
LOCKED DOOR. NO FEE CALL: 988-9128

Happy Holidays from the Staff
of LPI RENTALS 799-6005

**UNFURN APTS
BROOKLYN (300 A)**

Brooklyn Hts vic-PARK SLOPE
Sunny Flr thru, landmark brnstr, 1
blk IND, IRT subways & Park \$325.
Owner occup. 857-9260

BROOKLYN HEIGHTS-APTS
Open by Apt only 1st February 1st
BE OUR NEIGHBOR, 522-6453

BROOKLYN HEIGHTS & VIC.
Harb vu, parlor flr, 4rms, 2bths
Dplx, 6 rm, 2BR, W/D, D/W
Hts-studio, parquet, exp brk, clsts
Cob Hill-3rm, loftbed, exp brk,
parlor floor, bay window
Pk Slope-3 1/2, new renov, hi ceils
Open 7 Days Incl. Sun. 11am-4pm
B. ATKINS 160 Montague 643-0101

BKLYN HTS VIC.-RENOV 3 BR
DUPLEX W/GRDN, LGE LIVRM, MOD
KITCH, OLD WORLD CHARM DESIGN
W/PRIV. ENT. \$345MO.
522-0824 if no ans. 201-540-8030

BKLYN HTS VIC.-FT. GREENE
Renov brnstr, 4 1/2 rms, very clean, nr
subways, business couple pref'd.
No dogs. \$225. 237-2463 eves, wkends

BKLYN HTS VIC.-FORT GREENE, 3
story & Bsmnt brnstr, 10 rms, 2 fam
Lov blk, marble fplc, grdn, etc
\$500 mo. Option to purchase. Alexander
UL 8-0360; eves MA 5-4666

BKLYN HTS VIC.-FT. GREENE
Renov 3 rm apt, pre Civil War twnhse,
parq flr, exp brk, 4clsts, new K&B,
intercom, \$250. Owner 875-4122

BKLYN HTS VIC.-FT. GREENE
Sunny extra large 3 1/2 rms, brnstr,
WBF, 1 block park, tennis, transp. \$250
Call 875-8175 aft 5 & on weekends.

BKLYN HEIGHTS-Joraleman St.
Living room, kitch in brownstone.
Available for immed. occupancy.
\$190 mo. 522-1374

BOERUM HILL-9 rm triplex,
renov, garden, fplc, D/W, Indry
rm, \$550/Month. Refs & sec. No fee.
Call: 624-7728 or 788-1849 eves.

CARROLL GARDENS
Sunny flr-thru. Eat-in kitch, carpeted
bath, exp. brk, 8235 incl G&E.
852-1736 or 951-9766

CLERMONT-WILLOUGHBY-5 RM
Apt. Nr Pratt Institute. Newly decorated,
all carpeted. Call 783-7600

CLINTON AVE BROOKLYN
Newly decorated duplex apt. Backyard,
near Pratt, Rent \$325. No Fee.
Call: 852-8122.

COLUMBIA HEIGHTS
MANY 3 & 4 ROOM APTS
Available Immediately NO FEE
CALL MR COLUCCI. UL2-4185

FT. GREENE-CLINTON HILL
Renov brnstr. Garden flr thru. Priv
entrance. 2 1/2 rm. \$190 + util. Bkyd utilities
Backyard. Call 857-8594 or 622-4266.

MIDWOOD SECTION
Coney Island Ave. 4 Rms
645-8213 after 6 PM

PARK SLOPE-Studio \$135
One block from park; elev bldg.
No Fee. Call Monday-Friday 9-3PM
768-6108 Keep Trying.

PARK SLOPE BROWNSTONE
St. John's Pl. 3 1/2 Immed. occup.
\$250. Start Jan. 15 No Fee
638-5657

PARK SLOPE NO FEE
2 bdrms facing park, new appliances
\$3m; 3 rms, same bldg \$235/mo.
4th St & PPW, 788-1859/768-7133

PARK SLOPE-FLATBUSH AVE
2 blocks from park. 5 rms with 2
fireplaces, nr "D" train. \$275
783-7800 bet 9-5pm

**UNFURN APTS
BROOKLYN (300 A)**

PARK SLOPE-3 rms, new kitch,
Parquet flrs, carpeted halls. \$250.
5 rms, eat in kitch, expos brick
\$270. No Fee. 638-8328

PARK SLOPE-PROSPECT PK WEST
2 rms (eat-in Kitchen)
Liv Rm, \$185. NO FEE
638-8328

Park Slope-6rm upper duplex in
renov brnstr, 2 blks from Park, \$425
G&E incl. No Fee. Call:
768-4666

PARK SLOPE BROWNSTONE
Renov studio brk walls, shutters,
marble fplc, new kitch, \$165. Also
4 rm floor-thru w/garden, new kitch
\$310. Call 965-3384

PARK SLOPE
CLOSED FOR REORGANIZATION
LETS BE NEIGHBORS
188 PARKSIDE AVE 469-5264

PARK SLOPE duplexes, gardens
\$350-450. Studios, 3, 4 & 7 Rms \$150-\$375
FITZGERALD REALTY
320 7th Ave (open Sun) 788-1400

PARK SLOPE-2 BDRM TRIPLEX
Spacious, parlor flr, finished bsmt
livrm, kitch, gdn apt, 2 Bathrms, Call
for apt. 237-1221

PARK SLOPE, Subway block
4 rooms, 1 bedroom, all renovated,
carpeted, quiet. \$225. month
Owner: 638-3170

PARK SLOPE-One bdrn garden flr-thru
apt. Woodburning fireplace. A/C
W/D \$275 a month.
Call 636-8920.

10TH STREET EAST (35)-Spacious
luxury, elev, A/C building. Closed
circuit Tv. Sep kitch. Terrace, gas
inc. Call 260-0972

19th St E. & Avenue Y-nr
Sheepshead Bay Sta. 3 nice rms, 3 flt
walk up. Newly painted. No Fee. \$150mo
769-9303. References

**UNFURN APTS
OTHER (300 B)**

FOREST HILLS GARDENS
2 rms w/wood burning fplc, excel loc
suitable for office or apartment
Miss Nubi 677-9680

New Jersey-10 min., off Blvd. East
Airy, sunny 5 1/2 rm apt. Safe, quiet,
conv. shopping, adults preferred,
\$250+ security. (201) 868-1858

Woodside-2 rms \$155 Free elec
Elev bldg, subway, many others, all
prices, sizes & Queens locations
Gintz, 61-11 Woodside Ave, 457-7032

Woodside-Great area, 10min from City
6 Rms, 1 1/2 baths, 3 bdrms, terr, free
parking! Nr all subways-one fare.
212-478-5687 anytime-owner, only \$375

UNFURN APTS REF SVCE (301)

BANK ST EFLS 799-9190

W VILLAGE 4 ROOMS \$200

BANK ST APT-W VILLAGE
3 rooms, elevator bldg \$255mo. Near
subway, Avail immed. Call David
687-0600 Two For The Money Apts.

Barrow St-Greenwich Village
3 rooms (1 bedroom apt) Nice block
\$275mo. Avail immed. Call 7 days.
687-0600 Two For The Money Apts.

Bleecker St-Apt for rent 3 rooms
in elevator bldg \$210mo. Call Warren
687-0600 Two For The Money Village
Apts. Only \$35. Open 7 days.

BLEECKER ST-NR WASH. SQ.
Lg 2 1/2 rms (equal in size to 3 1/2 rms)
w/eat in kit & tile bath-Elev interm
\$200mo. BENSON 221-7285 Only fee \$35

BLEECKER ST WEST VILLAGE
Large 3 1/2 rms with kit & bath in
charming brownstone bldg \$250 month
BENSON APTS 221-7285 Only fee \$35

Bleeker St EFLS 799-9190

W. VILL-283 RMS \$165-185

Broadway-73st. Lg 2 1/2 rms in elev
drmm bldg. Liv-rm 12x20, alcove 8x9
kitchen 10x12 w/full bath. Rent \$230
BENSON APTS 221-7285 Only fee \$35

Broadway-95st. well kept bldg

STUDIO-\$150

w/kit & bath, Benson Apts 221-7285

Broadway-71 Street W-Good Bldg

STUDIO \$150

w/kit & bath. Benson Apts 221-7285

Broadway-71st W-Well Kept Bldg.

STUDIO-\$150

w/kitchen & bath. Nice blk. 687-0600

TFTM Apts, 1697 Bway (53 St Offc)

CARMINE ST WEST VILLAGE

Lg & sunny apt with II kit & bath

Elev intercom bldg. Rent \$200

BENSON APTS 221-7285 Only fee \$35

Central Park W (77 St) 4 Room Apt

(2 bdrms) Elev bldg \$250mo. Nice Area

Call Mr Warren, 687-0600 Two For The

Money Apts, 1697 Bway (W 53rd)

Chelsea W 24th-Large 3 bdrn duplex

apt in good brownstone \$45

UNFURN APTS REF SVCE (301)

56 St E-Off Sutton Place-3 Rms in Renov.brownstone.2nd flr.\$260 mo. Avail Immed.Nice Area.Call Mr.Warren 687-0600 Two For The Money Apts

76 St E-3 Rooms \$175
1 Bedroom Apt-Brownstone.Avail Imm. Call 9AM-7PM Mr.Warren,687-0600 Two For The Money Apts-\$35 Fee

56 St W.Nice size studio in elevator bldg \$165Mo.Nice midtown area.Avail imm.Call Mr David 687-0600 Two For The Money Apts.1697 Bway (53rd Ofc)

58th St.E.Studio with sep kitch \$190:Also 2 1/2 rms elev bldg \$225 Call Vivian 889-6566 Direct Svce 515 Third Av (35 St)

60 East-Good size loft.Type studio apt Available immed. Only \$165Mo. Nice area.Call 7 days, 687-0600 Two For The Money Apts \$35 fee.

62nd Street East.Large 4 1/2 rms on 2nd flr of renov brnstrn.Floor thru with full kit & bath.Rent \$275 BENSON APTS 221-7285 Only Fee \$35

64TH E 2 & 3 RMS \$140-170
Everything For Living Space 799-9190

65th St.E.Near 2nd Av.Fantastic area.Studio apt 3rd flr \$225 Call Vivian 889-6566 Direct Svce 515 Third Av (35 St)

72nd St Central Pk West-Large 3 1/2 rms in elevator doorman bldg. Great apt rent only \$225. Call Ingrid BENSON APTS 221-7285 Only fee \$35

73rd St E.Near 3rd Ave.studio apt quiet brownstone avail immed. \$185 Call Vivian 889-6566 Direct Svce 515 Third Av (35 St)

74TH E 2 & 3 RMS \$140-170
Everything For Living Space 799-9190

75th Street East.Sunny 3 1/2 rms in well kept older brnstrn bldg.Locked & secure Rent Only \$175 month.Call BENSON APTS 221-7285 Only Fee \$35

75TH ST E 3&4RMS \$175-195
Everything For Living Space 799-9190

76th Street West nr Riverside Dr. Good 4 rm apt (2 bedrms) in locked brownstone bldg.Rent \$225 mo.Call BENSON APTS 221-7285 Only Fee \$35

76TH W 3 & 4 RMS \$140-\$200
Everything For Living Space 799-9190

77 St W nr CPW-secure elev bldg 3 rms \$225;4 1/2 rms (2 BR) \$250 Fee \$35. Call Vivian 889-6566 Direct Svce, 515 Third Av (35 St)

77th St West-Central Park West lg 4 1/2 rms with kitchen & bath in good elev intercom bldg.Rent \$250y065 BENSON APTS 221-7285 Only Fee \$35

77 Street W.-off CPW-3 Rooms(1 Bdrm) Apt in Elevator Bldg \$225 month Great Area.Near Subway,687-0600 Two For The Money (1697 Bway,53 St ofc)

78th Street West-apt avail immed. lg studio apt on 2nd flr of good brnstrn \$180 Util Incl-nice landlady BENSON APTS 221-7285 Only Fee \$35

78 St East N Lex-Nice 3 1/2 rooms (1 bedrm apt) in elevator building. \$275 Mo. Nr subway. Call 687-0600 Two For The Money Apts \$35 fee.

80th Street East.Nice 4 1/2 rms in well kept brnstrn bldg.Has full kit & bath.Rent \$240 Month. Call Ingrid BENSON APTS 221-7285 Only fee \$35

81ST W-3&4 RMS \$150-200
Everything For Living Space 799-9190**81 ST E-3&4 RMS \$165-180**
Everything For Living Space 799-9190

82nd St.E.Terrific Yorkville area 3 rms sep kitch renov brownstone \$238.Call Vivian 889-6566 Direct Svce 515 Third Av (35 St)

86TH WEST 2 ROOMS \$150
Everything For Living Space 799-9190

90W. 5 rms,3 bdrms, livingrm, kitch,bath,parquet flrs,terrific value \$250.Call Vivian 889-6566. Fee \$35 Direct Svce, 515 Third Av (35 St)

90's E-Gracie Mansion Area 3 1/2 rm faces garden,avail immed \$135 Fee \$35. Call Vivian 889-6566 Direct Svce, 515 Third Av (35 St)

94TH W 4&5 RMS \$200-225
Everything For Living Space 799-9190**94TH E 3&4 RMS \$135-150**
Everything For Living Space 799-9190

94th East-Nice studio apt in well kept building on ground flr.Only \$140. Avail Immed. 687-0600. Two For The Money Apts \$35 fee.

95th St West, Large & sunny 2 1/2 rms (1 Bedrm) with kitchen & bath in charming brnstrn. Rent \$200 month BENSON APTS 221-7285 Only Fee \$35

103rd St West.Duplex apt 3 1/2 rms in good brnstrn on 2nd floor. Rent Only \$150 month Util Incl. Call BENSON APTS 221-7285 Only Fee \$35

112TH W COL U 7 RMS \$200
Everything For Living Space 799-9190

JOY, PEACE, LOVE
A HAPPY HOLIDAY SEASON
From Vivian, Charles, Pat, Jeannie
DIRECT SVCE
515 Third Av (35 St) 889-6566

UNFURN APTS REF SVCE (301)

RENT FREE **SUPER**
W&E VILL E&W SIDE ALL BOROS
Own apt in exch for super work
Everything For Living Space 799-9190

EMANUEL TURK'S
APT REFERRAL AGENCY

OUR ONLY FEE IS \$35

We Accept Mastercharge & Bank Amer.

Licensed by the State of New York

1) E 14th St 2d Av,3,pvt bath.....\$168

2) W Teens/Chelsea,4,pvt bath.....\$230

3) E 10th/2d Ave,studio,incin.....\$160

OUR ONLY FEE IS \$35

Many Many more Listings Available

331 E 14th St(1st-2nd Aves)Opn 9-9

674-1650;677-5100

Columbia Univ area,W.103 St.

3 rms,quiet brownstone \$150

Call Vivian 889-6566

Direct Svce 515 Third Av (35 St)

FURN APTS (310)

BROOKLYN HEIGHTS

1 & 2 rooms w/kitchenette,tile bath

vic.all subways.Broker. No Fee.

Days RE7-2044,Eves/Sat/Sun UL8-8312

Delancey St, 174. Small 2 rm apt,

loftbed, secure bldg, near shopping,

& trans. Mostly student tenants.

\$95+sec. Danny: 777-3274.

LEX AVE, 73 (Nr 26th St)

Nicely decorated well furn 1 1/2 rm

apts. Elev,kitch,excel loc.

\$48/wk and up. Security.

Lincoln Center Area-3 rm, sep bedrm,

loftbed, charmingly furnished,move

in condition.\$300/Month. 2nd flr

walk-up. Call: 595-3005.

Manhattan,80th Street West.Modern

apartments.Weekly&monthly rents

2 1/2-5rms.Near all transportation.

787-3263.

9TH AVENUE, 48

1 1/2 rms, FREE GAS & ELEC. No Fee

See Supt Premises or CH2-3277

11 St E-Beaut Mod 3rms,wbfplc,

tile bth,gdn \$168. 1800sq.ft. apt,

loft size 7 rms,gdn \$165.4 rms \$98

673-5875, 3-11pm. No Fee.

BROADWAY 38 W 31 ST

CLARK APTS

Furnished studios,1 & 2 rms apts.

utilities, kitchenettes available.

Convenient to transportation \$60-\$250

Mr. Steiner, 524-1269, 8:30AM to 5PM

31 ST, 4 WEST (at 5th Ave)

WALCOTT STUDIO APTS

With kitchenettes & private baths

at the finest location. 24 hour

doorman. All doubles from \$25 to

\$40 per week.

43 ST, 255 W (W of Bway)

TIMES SQUARE MOTOR HOTEL

Attractive Room. Private Bath.

TV, Aircond & Refrigerator.

Full Hotel Service \$195-\$215.

See John Huber, Jr.....524-6900

77 ST,250 W(CORN BWAY) EN2-7700

1 rm;1 1/2rm;2rm;2 1/2rm apts

\$180-\$275 MO-FREE GAS&ELEC

24 HR SECURITY

82 St. West Brnstrn Studios w/

fplcs,kittes,share bath,G&E incl.

\$45 Wkly. One w/ Pvt. Ent.

Safe Block.No Fee.877-9818,362-1370

30th St. E.2 1/2 rms,wall to wall

carpet,brnstrn,modern furniture,

\$260.Call 663-3141

Anytime.

76TH ST 24 Story Hi-Rise

1 1/2 ROOMS 2 PERSONS

\$45 WEEKLY: \$175 MONTHLY

No Fee-Free Elec.Attnd Elev.787-1900

FURN APTS REF SVCE (311)

Bethune St.Spacious loft,complete

security,elev,skylite,full kitch &

bath \$260.Call Vivian 889-6566

Direct Svce, 515 Third Av (35 St)

Christopher St.2 1/2 rms.A terrific

value.Only \$160.Many more.Fee \$35

Call Vivian 889-6566

Direct Svce, 515 Third Av (35 St)

Waverly Place-W.Village

Furnished Rooms Available in nice

bldg. \$100 month. Call 7 Days

687-0600 Two For The Money Apts

4th St,W.-3 Rms Free Rent Avail Now

Free Rent For Handyman

Everything For Living Space 799-9190

29th St E. 3 Rms Fully furnished in

older brownstone \$160 month. Near

Lex Av subway. Call Mr St. James,

687-0600 Two For The Money Apts

51 St E-Apt Studio in older

building in Good Area \$150 mo.

Avail Immed. Call: 687-0600 Two

For The Money Apts. Only \$35 Fee

60 East-Apartment 3 1/2 rms (1BR)

w/fireplace in brownstone. Only \$160

mo. Lovely Area. Call Warren 687-0600

Two For The Money Sublets \$35 Fee

72 St West-Furnished 1 Bedrm apt

in Elevator Bldg. \$255 mo. Avail

Immed. Good Area, 687-0600. Two For

The Money 1697 Bway (W53 St Ofc)

76 St East-Furnished 3 1/2 rms w/

working Fireplace. Nice Bldg. Only

\$140 month.Avail Imm. Call 687-0600

Two For The Money Apts

80 E.Terrific Yorkville area 3 1/2

rms, only \$260.

Call Vivian 889-6566.Fee \$35

Direct Svce, 515 Third Av (35 St)

ATTENTION STUDENTS!!

Columbia U.area 5 1/2 rms \$225

Call Vivian 889-6566.Fee \$35

Direct Svce, 515 Third Av (35 St)

Advertisements in this category begin with street or area name. Those ads which begin otherwise are automatically sent to bottom of category.

FURN APTS REF SVCE (311)**MANH IMMED FURN APTS**

W 48th-4 rms,mo/mo \$100

Soho-2 rms,mo/mo \$80

Village-3 rms,mo/mo \$98

E 57th-2 rms,mo/mo \$100

W 85th-4 rms,mo/mo \$150

St. Marks-4 rms,mo/mo \$125

W 73rd-3 rms,mo/mo \$165

W 73rd-2 rms,mo/mo \$145

E 89th-3 rms,mo/mo \$170

E 73rd-3 rms,mo/mo \$175

W 31-2 rms,mo/mo \$175

W Vill-Thompson St-2rms,mo/mo \$220

+100's MORE+SHARES+LOS

Everything For Living Space799-9190

APTS WANTED (315)

AAA Tenants w/References

We Have Reliable,Screened

Tenants Looking For Apts in all areas.

NO FEE

For Immediate Results Call 9-8PM

687-0600 TFTM APTS

ABANDON YOUR SEARCH FOR A

GOOD TENANT. WE HAVE CARE-

FULLY SCREENED APPLICANTS.

FOR FAST RESULTS AT NO FEE

CALL PAT-DIRECT SVCE-889-6566

BENSON APTS 221-7285

NO FEE TO LIST

Carpenter w/small W.Village shop

seeks housekeeping rm or small

studio W.Village or Chelsea area.

Exchange services for rent. Call

O'Malley CH 2-5448 leave message

Respon.Couple,baby on way,need

2BR apt with charm.West Village,

Gramrcy Pk or Murray Hll only.About

\$500.799-2613 eves.675-5454 days.

PROFESSIONAL APTS (320)

37 West 8th St.Duplex apt as studio

only & living quarters.30' ceilings,

1 1/2 baths,24hr elev svce.Supt on

premises.Rental \$400/mo.212-AL4-8306

Between 1:00 and 3:00pm

CO-OPS (325)

Columbia St,81, off Houston.Beauti-

ful 4 1/2 and 5 1/2 room Co-op apt.

Rent \$187 & \$230. Down payment \$2,700

& \$3,600.Call 228-0824 or 533-7636

E 10 ST UNIV PL CO-OP LOFT

2000 sq.ft. Maint \$315/Month.

\$28,000. Call: 260-2649.

Lower East side-Mod'n 4 1/2 rms \$3000

21st Flr, D/W, \$198 mo. incl util

Owner, days 221-5304,

Eves, 982-9849

11th St-East Village-3 1/2 lrg

rooms,many closets,terrace,dining

area.Nr Shopping&transp.Low equity

254-0053 after 5pm.

SUBLETS (330)

Bank St-Nice,completely furn

OPTIONS



Jacob Burckhardt

Yoko Ono at 1975 Poetry Project New Year's reading

VOICES: The Great St. Mark's Poetry Project Gang meets again to give us a performance extravaganza including John Cage, Sam Rovers, Joel Oppenheimer, Robert Wilson, John Giorno, Patti Smith, and legions of other poets, dancers, and musicians. This ritual of word and music will last well into the night with all proceeds going to the care and keep of year-long Project readings, free writing workshops, newsletter, and publications. Be prepared for a crowd scene, but, it's the best way we know to begin again. **(THE POETRY PROJECT, St. Mark's Church, 10th Street and Second Avenue, 674-0910, doors open at 6:30, program at 8:30, January 1.)** VVVV

BOITES FOR NEW YEAR'S: The cabarets are putting on their finest for New Year's Eve, so if you're too young for Guy Lombardo and too old for Barry Manilow, why not spend the evening with a local superstar? Choicest offerings: the gifted Alaina Reed with singer-comedian Michael Greer at The Grand Finale (210 West 70th Street, 595-4206, 8:30 and 12 p.m., cover and minimum). Broadway's inextinguishable Dolores Gray at Brothers and Sisters (355 West 46th Street, 765-7848, 9:30 and 12:30 p.m., dinner package or show alone); and Jane Olivor, Chad Mitchell, and Judith Cohen—three, count 'em, accomplished singers—at the Ballroom (458 West Broadway, 473-9367, 10 p.m. seating, dinner, champagne, and show package) VV

Reno Sweeney says it's already sold out, but for pop diva Barbara Cook and the uncannily talented young singer-impersonator Kathy Light bringing in the New Year as "the older Judy Garland," it's worth a try. (126 West 13th Street, 691-0900.) (GH)

CO-OPTED: The Noho Gallery is a 30-member artists' cooperative, now holding its first annual Christmas show where members invite one friend each to exhibit work—a fine opportunity to see previously unshown and unknown art. In addition, the Noho Gallery has created "Noho for the Arts," a separate organization featuring poetry readings, films, music, dance, and special events. In the past, the gallery has presented South Indian classical music, plus original films and performance events. They provide lights and the space. The events director organizes the rest. Admission is usually a \$2 contribution. This week, on December 30 at 8 p.m., a trio, "Two Dancers and a Different Drummer," will perform in solo and ensemble configurations of dance and sound improvisation. The audience is invited to contribute improvisational ideas. For further information about future performances, how to utilize the space and current exhibits, contact Olga Sheirr Krelik at 473-9619. **(NOHO GALLERY/NOHO FOR THE ARTS, 542 La Guardia Place, 473-9619.)** (MDB)

FOOD

Year End Effervescence

Nothing can withstand the good nature of champagne, and now, when we need it most, we've located a few fine yet still affordable bottles. These days, champagne is coming down in price, but since quantity, as well as quality, is important on New Year's, you may well want to opt for one of the less expensive private brands, some of which are an excellent value. A recent tasting of 11 bottles prompted the following suggestions:

Midtown: Park Avenue Liquor, 23 East 40th Street: Charbaut Champagne, 1969, \$8.75. Though hardly well-known, this is a good, light champagne, coming from one of the city's best shops for fine, old wine.

Midtown East: Peter Morrel, 307 East 53rd Street: Inglenook Brut "Champagne" 1970, \$5.25. A winner from California, one of the very best our country produces, reasonably priced, and possessing a clean, fruity taste, typical of California wines. Deutz Champagne, 1970, \$13. If you can handle the price, try this: definitely the find of our tasting.

Upper East Side: Sherry-Lehman, 61st Street and Madison: Marcel Champagne N.V. \$8.00. A well-selected, full-bodied, dry champagne with good effervescence.

Upper West Side: 67th Street Liquor, 179 Columbus Avenue: Jean de Plessis, 1971, \$5. Not a real champagne, but a good, sparkling wine produced in the same manner in a neighboring region. More fruity, less austere.

The Village: Heritage Liquor, 67 East 9th Street: Moet & Chandon N. V. White Label \$9.90: The name speaks for itself and, here, at a good price.

And finally, if you've got the money, spend New Year's Eve with a bottle of what may well be the finest champagne made: Bollinger R.D.: 1964 or older. A rarity. Ten years in the cask, then aging in the bottle produces a champagne that is fresh yet complex, with overlays of time and great breeding, \$17. Not widely available but worth the search. (PJG)

VOICE CENT

Editor: Alexandra Anderson, Assistant Editor: Rosemary Cira
The Voice Rates New York: O V V V V V V V V V

LIGHTER-THAN

Watch an indoor model airplane builder in a space with a ceiling more than 20 feet high: his eyes rise to the heights as his forefingers begin the habitual ritual of picking glue from his thumbs. He will be one of perhaps a thousand people in the world fascinated by the gyrations of extraordinarily light-weight structures (an international "FAI" class plane with a 26-inch wing span will weigh little more than a gram) flying for what seems interminable periods (often approaching 40 minutes) in enclosed spaces. Indoor flyers are usually middle-aged or nearing it. A few younger people fly, usually the sons of friends of indoor flyers. The women are usually preteenage girls not wanting to be left out on a family outing.

For a spectator, indoor flying has to be one of the world's most boring spectacles. After the wonder of the planes as exceedingly beautiful and delicate structures, their flight seems anticlimactic; they're so light it's a wonder they come down at all.

An indoor model builder develops his skills through the systematic pursuit of progressively more difficult building projects. From the simplest and sturdiest EZB covered with condenser paper (the lightest of tissues) to the Penny Plane spanning 18 inches, weighing no more than a U.S. penny and covered with the gossamer polycarbonate films, he works toward the ne plus ultra of "indoor," the FAI (Federation Aeronautique Internationale) class. With wing spars measured in thousandths of an inch, the wings must be braced with wires so fine they are all but invisible. The tube which makes up the fuselage is rolled from balsa wood less than one-sixty-fourth of an inch thick. Long thin strands of rubber, requiring up to 40 minutes to unwind, turn the spidery propellers. The FAI plane is covered with a film the modeler makes by pouring an acetate solution on water, measuring its thinness by the colors refracted as the light hits its surface.

For relief from the nerve-racking handling and flying of such delicate things, indoor modelers build and fly two other types of planes: flying scale models are really no less finely built but because they are miniature replicas of full-scale aircraft they tend to be sturdier, heavier, and fly for shorter periods of time (up to three minutes). Their flight in an architecturally familiar space can be mind-boggling for they are often quite realistic and seem, in their circling flight patterns, to be in search of a way out of an unfamiliar environment.

Hand-launched gliders are a violent and physically taxing form of indoor flying. In high-ceilinged spaces such as the old dirigible hangers at Lakehurst, New Jersey, a glider will be flung to more than 100 feet high to circle for more than



Indo

a minute before touching down. Fo is designed to a combination of strength that it can be thrown full but never touch it. The plane slow ceiling and begins its leisurely cir

Indoor activity in the met growing rapidly in the past few ye (for more than 40 years) of ind dirigible hangers at Lakehurst. M during the warmer spring, summer the schedule of winter flying ever

NEW JERSEY: Union at the Gym and Auditorium, 7 p.m. to 10 12, March 11, April 8, and May 13. Fox Run Drive, Plainsboro, New information.

NEW YORK: Record Trial Locust Valley, Long Island, 11 a.m. April 3, Contest at Catiague Park Contest at Nassau County Aren

'OTHER MOVIES'

The film experienced by the director as expression and communication has formed the foundation of many new



Scene from the film "Raw Deal"

cultist film prgrams, including club.

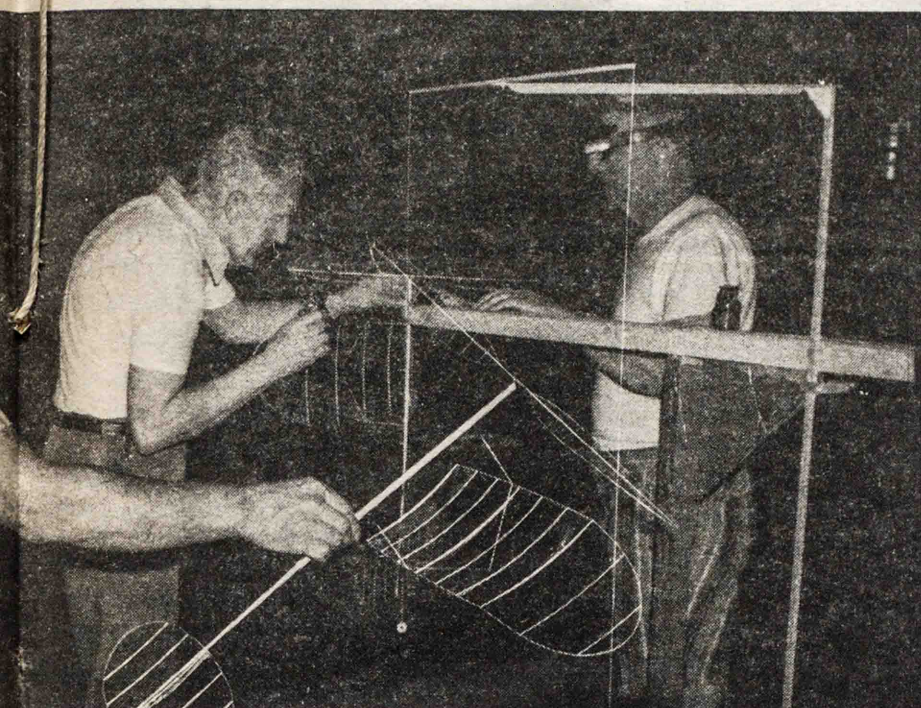
The Cineclub has existed formerly known as "1000 Eyes." Howard Mandelbaum and Roger retains a reputation that could filmgoers. This cult club, dedicated works of individual directors, has proprietors insist on two things: eating during the screening and vi the screening room is closed after that many fine directors do not. Often, they have found, films made system between 1920 and 1960 who are remembered for a few forgotten altogether. Three dire championed are Andre de Toth, a '40s and '50s brutality westerns baroque actions; Anthony Mann, leading example of "film noir" be extreme camera angles, murky lig of despair; and Douglas Sirk, who and poets as well as cultists b objective, yet one sees each fram intelligent layers of visual meanin

The Winter series is entitled "Traditional Genre Cinema" and Robert Siodmak's "Uncle Harry."

INTERFOLD

741-0030 ext. 328
January 1-January 7

IN-AIR PLANES



Ed Whitten

oor model airplane flyers prepare their aircraft for flight.

or lower ceilings, the plane
such lightness and high
force toward the ceiling
s an inch or two from the
celing glide to the floor.

ropolitan area has been
ars. The traditional center
door flying has been the
ost events there take place
er, and fall months. Here is
ts for 1976.

e Midland Avenue School
p.m., January 8, February
Contact Dan Domina, 4701
w Jersey, 08536 for more

s at Friend's Academy,
to 5 p.m., January 3 and
Dome, Hicksville April 11.
a, Long Beach, June 6. For

information, contact Jean Paillet, 30 Emerson Road, Brook-
ville, Glen Head, New York, 11545.

RECORD TRIALS AT LOW LIBRARY ROTUNDA,
COLUMBIA UNIVERSITY, 9 a.m. to 4 p.m., January 10,
contact Ron Williams, 1364 Lexington Avenue, New York
City 10028. All of these events are sanctioned by the Academy
of Model Aeronautics, in Washington, D.C., and require an
AMA license to be a flying participant. Events are free to
spectators and people friendly. Spectators are welcome but
must understand that they must follow the directions of
participating modelers and exercise care and reserve.

The indoor modeling world is informed by **"INDOOR
NEWS AND VIEWS,"** a newsletter published by Mr. Bud
Tenny, Box 545, Richardson, Texas 75080. Write for a free
sample copy to test your interest. Other modeling publica-
tions such as Model Aviation, Model Airplane News, Model
Builder, and Flying Models cover the sport, but minimally.
The best way to learn about this complete and delicate
hobby is through knowing other people who are already
involved. You will meet them at the indoor flying meets and
trials. (RW)

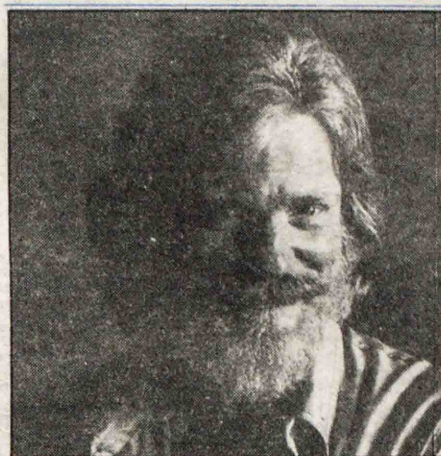
Sanders and Geraldine Fitzgerald, and "Raw Deal" directed
by Anthony Mann in 1948 featuring Claire Trevor, Dennis
O'Keefe, and Raymond Burr. The spring series will bring
films joined together under the title "Comedy and Ameri-
cana (Mostly)." For all information, dates, time and place of
showings, serious viewers are asked to telephone 260-4178.
Contribution: \$1 for film attended. VVV

A program of another film genre, "Photographers on
Film," will be presented at the Midtown Y. This is a 12-week
film and slide series by and about still photographers. The
series begins with two films about Atget with narration by
Berenice Abbott and two films by Man Ray: "Les Mysteres
du Chateau du Des" (1929) and "Emak Bakia" (1927). Other
films from this important series include: Paul Strand and
Charles Sheeler's "Manhattan" (1921), a film about how it
felt to be in New York after World War I; Ralph Steiner and
Willard Van Dyke's "The River" (1937), which is about the
Mississippi River Basin and its place in American History;
the rarely seen "In the Streets" by James Agee, Helen
Levitt, and Janice Loeb; along with films about Harry
Callahan, Aaron Siskind, Imogene Cunningham, Dorothea
Lange, and Walker Evans. There will be two slide presenta-
tions by the photographer William Barksdale on the history
of photography. The series begins on January 7, 1976 and
continues on Wednesday evenings through April 7. Individual
showings are \$2 or \$18 for the entire series. Programs begin
at 8 p.m. For further information contact Emanuel Midtown
YM-YWHA 344 East 14th Street, 674-7200. (EB) VVV

cker, Ron Williams.

OPENINGS

MUSIC



Saxophonist Gerry Mulligan

Gerry Mulligan: The veteran maker of
cool sounds, saxophone virtuoso Mulligan
back again after two years with his sextet
to coax in the New Year. (Hopper's, 452
Sixth Avenue, 260-0250, three sets nightly,
starting at 10 p.m. through January 3,
special New Year's Eve performance
from 11 p.m. to 1 a.m.) (AA) VVV

Kirk Nurock: Composer/pianist Nurock
conducts the premiere of his vocal work
"Audience Oratorio Part II: Street Corner
Movement" first at WBAI on New Year's
Eve at 8 p.m. and then takes to the park
(Central) at 11:30 p.m. In both cases,
sounds from the audiences are essential.
(WBAI Free Music Store, 359 East 62
Street, tune in to WBAI for Nurock's
precise location in the Park on December
31, free.) (AA) NR

Tahuantinsuyo: Not just "ethnic" music
but very beautiful sounds for any ear,
made lovingly by South Americans in the
style of the Incan inhabitants of the high
Andes. Flutes, panpipes, a large drum,
guitars, and a *charango*, like a guitar with
the body an armadillo shell. Paul Simon
dug the sound. (Cafe Latinoamericano
Pan y Canto, 16 West 55 Street, 586-8711,
Tuesdays 10 p.m., and at the lovely sub-
terranean El Cafe, 116 MacDougal Street,
673-2970, Wednesdays 10 p.m.) (AJM)

"Dear Piaf": Chanteuse Edith Piaf's
songs should be gritty with life and tris-
tesse, not prettied with ensemble harmon-
izing and realistic sets. However, even the
best performances could not redeem many
of these songs, which are empty sacks
unfilled by Piaf's breath. (Mama Gail's, 24
Wooster Street, 925-2347.) (CT) V

FILM

"Winsor McCay Retrospective": Out of
the mists that have muddled the begin-
nings of American film emerges with
special clarity one Winsor McCay,
workhorse journalist, celebrated Herald
Tribune comic strip creator, and virtually
the first and last one-man animation stu-
dio to turn out a considerable body of
work, most of which is presented in this
timely package. McCay, whose highly
idiosyncratic work is very much a show-
man advertisement of self, is half Edwin
S. Porter tinkerer and half Tex Avery
anarchist and all Norman-McLaren-style
individualist. Seeing his work in perspec-
tive is to sense once more a Lumiere-
Melies sensation of surprise and to guess
at the alternatives bypassed by the inevi-
tability of studio mass production. (Whit-
ney Museum, 945 Madison Avenue at 75th
Street, 249-4100, through January 6.)
(TA) VVV

THEATRE

"The Spaceman": Robert Wilson and
Ralph Hilton, both artists in many media,
present more radical theatre in the form

of a performance which combines video,
film, and live actors. The work is struc-
tured in three categories—portrait, still-
life, and landscape—and continues
Wilson's extraordinary explorations in
nonverbal theatre. (The Kitchen, 59 Woos-
ter Street, 925-3615, January 2, 3, and 4 at
8:30 p.m.) (AA) NR

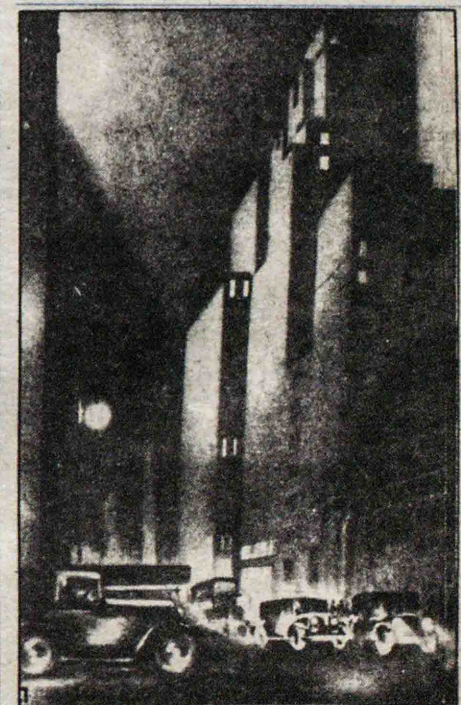
"Hamlet": Charles Cioffi is the most
astute and effective Claudius I have ever
seen. Sam Waterston is the worst Hamlet.
The production has many virtues, except
for the ranting void in the center. (Vivian
Beaumont Theatre, Lincoln Center) (CT)

Two One-Acts: "Great Nebula in Orion" is
a slightly syrupy tale of two women who
are different, but both dissatisfied. It's
okay, but the rating is for "Tira Tells
Everything There Is to Know About Her-
self" with a sparkling Adrien Bernbaum
as Tira, a latter-day Carol Burnett hope-
lessly hapless with five men—all played by
one rubber-faced Chuck Helsley. (Persona
Cafe Theatre, 507 West Street, corner of
Jane, 242-9357, Thursday through Mon-
day through January 3, at 8:30, allow
plenty of time to find it.) (AJM) VV

"Murder Among Friends": Bob Barry's
comedy-mystery is only a Punch and Judy
show with class, but what's wrong with a
good classy Punch and Judy show? Jack
Cassidy makes a thoroughly punchable
Punch, and Janet Leigh a sexily neuras-
thenic Judy. (Biltmore, 47th Street and
Broadway, 582-5340.) (MF) VVV

Stein Marathon: The great lady's magnum
opus, "The Making of Americans," will be
read nonstop for 48 or so hours. Fifty of
New York's finest spirits will be there to
carry the prose. This is New York's second
marathon reading; the first one ever was
organized several years ago in Canada by
artist/poet Emmett Williams. It's a feast
of words you should sample, so be one of
those who are beginning to be going.
(Reading at PAULA COOPER
GALLERY, 155 Wooster Street, from
noon, December 31 to noon, January 2,
admission free.) (AA) VVVV

ART



Louis Lozowick's "57th Street"

Louis Lozowick's New York: This impor-
tant American artist flourished in the '30s
but his sturdy realist vision was eclipsed
by two and a half decades of abstract
painting. Now you can review 45 years'
worth of his prints and drawings—city-
scapes whose subject matter translates
into strong geometric compositions in
black and white. It's solid work. (Asso-
ciated American Artists, 663 Fifth Avenue,
PL 5-4211, January 5 through January 31.)
(AA) VVV

Sarris Blasts 'Hindenburg,' Sinks 'Lucky Lady' (P. 77)

VOICE ARTS

ART—P. 64

THEATRE—P. 71 LISTINGS



David Bourdon finds reason for distress in the ornate staff politics at Artforum.



Ross Wetzsteon: Sam Shepard's new play, or looking a gift horse dreamer in the mouth.

AT THE GALLERIES—P. 61
CENTERFOLD—P. 44
OFF-OFF BROADWAY—P. 75
OTHER MOVIES—P. 85
VILLAGE MOVIES—P. 83
VOICE CHOICES—Music—P. 57
WHAT'S ON—P. 52

CLASSIFIED—P. 35
DINING OUT—P. 67

THE WEEKLY NEWSPAPER OF NEW YORK JANUARY 5, 1976



Twyla Tharp makes us see dances where we hadn't thought to look.

Twyla Tharp Brings the Wiggle to Ballet

'Her new work is the jewel of ABT. She's the hot number in dance right now. Maybe not as hot as Baryshnikov, but she's only a kaw-ree-ah-grapher.'

BY NANCY GOLDNER

It's the end of a long, hard day for Twyla Tharp. She's just spent seven straight hours rehearsing Mikhail Baryshnikov, Martine van Hamel and a large ensemble from American Ballet Theatre for her new Haydn ballet. She's been on this schedule since early November and I imagine she'll be at it until the premiere on January 9. Like all of her works, this one is incredibly complicated—everybody doing different steps, hard ones, on different counts, and it all has to come out looking as elegant and effortless as Haydn sounds. By 6:30 p.m., Tharp's nerves are taut. Baryshnikov mutters "It's impossible." Tharp smiles tightly and waits for him to complain himself out so that he can get on with his

work, which is to take care that a series of jumps follows a steeply arched path. But another dancer's question about whether a phrase will take her far enough onto the stage from the wing breaks Tharp's temper in two. "Of course it will. I designed it for that purpose," she snaps back. To regain her composure, Tharp resorts to irony. "This whole thing is kaw-re-oh-gragraphed, you know." The dancers laugh, and the rehearsal goes on.

Tharp's put-down/put-up of her work seeps into her ballets; that's one reason, I think, why she's so popular. The tone of bemused detachment, at once very entrepreneurial and distancing, tantalizes people.

Continued on page 53



Carol Kane: "Sometimes I'm disappointed in my lack of awe."

Beauty Is a Burden for Carol Kane

'The heroine of "Hester Street" may look like a Pre-Raphaelite vision of Lillian Gish, but in life she is more impish than innocent.'

BY CAROL WIKARSKA

The equation of beauty with truth and the worship of woman as its vision is tiresome and oppressive; so is its corollary: dismissal of women as inherently inferior human beings. And whether it is ascribed by others or self-imposed, that beatific image can be unutterably lonely to live out.

Carol Kane's unprevaricating presence in "Hester Street" is reminiscent of the silent cinema, where actors with powdered faces and darkened eyes wordlessly embodied an idea. Unlike top box-office stars who must rely on creative makeup and sympathetic cameramen, Carol Kane has inspired co-workers and critics to compare her to Botticelli's Venus, a Haps-

burg Princess, or Lillian Gish. Kane's hair flows effortlessly past her shoulders, trapping all available light and making it her own. Her eyes, while hooded by a rosy warmth, sparkle with a world-wise impishness as she speaks.

"I struck people as that kind of serene, introverted character from another age; and it served my purpose. I could hide behind it. It's a very protected womblike image which has nothing to do with real life. I would pose in silence for an imaginary painting and let people make me what they would. It took nine years of analysis and the prodding of close friends before I realized that such behavior was inconsistent with my desire to fulfill my-

Continued on page 86